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GOOCHS

BROMPTON ROAD LONDON • S W • WE are also showing extremely smart models in the New Jumpe Suit, which promises to be the vogue this Season. These models are carried out in Gabardine and fancy materials of the newest colorings. Pay an early visit.

The NEXT

N OW that Vogue has succeeded in getting all this millinery off its mind, it's going to put aside frivolous things for a while and settle down to serious business. The next issue is called the New Fashions and Furnishings number, and it means every word

BRINGING HOME THE FASHIONS

You see, it's this way. You know by now some of the things that have happened in Paris and that are going to happen here. You have exclaimed over all those charming chemise frocks, and you have gazed yearningly on the barrel-shaped costumes. Yes, you feel that now you know by heart all the rules of the very first spring fashions, according to Paris. But the time has come when you say to yourself, "This is all very well, but just what does it mean in my life?" And that is the reason for the next issue. It brings the newest fashions right home to you, and tells you what to do with them when you get them there.

Vogue hates to talk about itself—but really, when it thinks of all the patterns it has gathered together in

its next number, it can't help patting itself on its back cover. There are so many of them that you really couldn't believe there were that many smart costumes in the world, unless you saw them. There are frocks, suits, and wraps for every possible hour of a long spring day or a short summer evening. And there is such a wide variety of models that-well, it won't be

New Fabrics & Furnishings One Shilling Net VOGIJE

CONDÉ NAST & CO LONDON

The cover of the next, the Early March number of Vogue, is by Frank X. Leyendecker

Vogue's fault if every woman doesn't have a successful spring, that's all.

And then there are the new spring fabrics. The next issue takes great pleasure in introducing you to the materials in which you will spend the spring and summer. There are fabrics from abroad and fabrics from home, every possible material for

every possible use-to say nothing of a few highly improbable ones. There are gay fabrics and sombre ones, light fabrics and heavy ones, fabrics through which not even the sharpest gaze could penetrate, and fabrics which-well, which aren't that way at all. As for the designs of the fabrics, they simply haven't coined words enough to tell about them. Sometimes, when it has a spare moment, Vogue asks itself how mere human beings have ever thought of those designs. And it hasn't ever been able to find the answer.

BUTTONS OF LEISURE

Oh, before it goes a page further, Vogue must tell you about all the buttons that make their appearance in its next issue. A button used to be a small body of usefulness, en-tirely surrounded by buttonhole but it isn't that way any more. Now, a button may be used to make both ends meet, but that is its less important purpose in life. It simply must be ornamental; after that, it can go ahead and be useful, if it really seems to be conscience-stricken about it. And these new buttons are most ornamental — no well-

mannered gown could ask for any trimming besides them. Really, when Vogue thinks of its next issue, with its mounds of new buttons and its miles of new fabrics and its armies of new frocks, it can't help wondering who it was that started that thing about there being nothing new under the sun. It must have

been some man.

VOL. 49: NO. 4

Cover Design by Helen Dryden

Special Features

Blickling Hall, the Jacobean Seat of the Mar-Some Reflections Caused by China and Glass -

Paris Fashions

Reviewing the Army of Spring Hats The Modern Note in Evening Wraps 23 Wide-Sided Hats and Dresses 24 French Sports Hats Paris Frocks Children and Grown-ups -Hats that Make a Choice of Brims - -The Kindly Turban 44 In Frocks, Suits, and Evening Gowns the Barrel Holds Sway - - - - -Barrel Outlines and Normal Waist-Lines

Fashions in London and New York

Unique, Bizarre, and Charming Hats from Reville and Rossiter - - - -Lewis, the Far-sighted, Reminds the World that Spring is near -Costumes Along Straight Narrow Lines -30 Hats High and Wide 31 Elspeth Phelps gives Several Variations on the Theme of Sleeves - - - - -32 Daytime Suits and an Evening Gown 33 The Vogue for the Two-Colour Scheme in Suits-Lingerie from Chonchette

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for

LATE FEBRUARY, 1917



The contents of this Magazine are

VOGUE is published on the 5th and 20th of every month. The Editorial and Publishing Offices are at Rolls House, Bream's Buildings, London, E.C. Telephone 308 Holborn. Telegraphic Address: "Avvoguerol, London."

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WHOLE	NO.	1065

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Photograph by Lallie Charles

VISCOUNTESS EBRINGTON

Viscountess Ebrington is a very young wife indeed, her marriage having taken place only a fortnight ago, on Thursday, February 8th, at St. Peter's, Eaton Square. She is the daughter of Lord and Lady Allendale, and a cousin of Lord Londonderry, in whose hospital for officers in Park Lane she has been working for some time. Viscountess Ebrington was the Hon. Margaret Beaumont, and her husband is the son of the Earl and Countess Fortescue



Hats have a habit of growing this vay this spring; something in the atmosphere of Paris develops their atmosphere of Taris according to the brims to an amazing width at the sides. This one is of dark grey satin, and its trimming is frills of finest horsehair lace braid—that's just about the smartest combination any one has thought of so far

PAULETTE ET BERTHE

REVIEWING THE ARMY OF SPRING HATS

UDGING from the vast array of different styles in the rather limited number

Jarray of different styles in the rather limited number of hats which have arrived from Paris, there will be this spring a hat for every woman and a style for every other woman. It is not the fault of the designer if every woman can not find a becoming hat, for there are large hats and small ones, tall ones and short ones, wide hats and narrow ones. They have had such a rough and dangerous voyage from their native Paris that the wonder is they have arrived at all; but now they are here, all is smooth sailing for them.

After reviewing this regiment of the early spring hats, one can not but be impressed with the preponderance of brims—brims that turn up or down with equal abandon. Hats are not only higher but larger, and their brims are the most important things, for in the brim is apt to lie the novelty of the hat. Some of these brims are most amazingly shaped, doubtless on the principle that one good turn deserves another. Some curl gently up. others roll abruptly back, and ciple that one good turn deserves another. Some curl gently up. others roll abruptly back, and still others droop demurely over the eyes. Then there are some which have a way of being wider at the sides than they are at the front or the back. Many crowns, too, have acquired a novel air, for they are higher and straighter than ever, with just a suspicion of draping. Of course, there are low crowns and medium crowns shown, also, for there is variety in everything even remotely concerning millinery this year, but cerning millinery this year, but the high crowns are by far the smartest of any shown.

THE POSITION OF THE NEW HATS

It is worthy of notice that the It is worthy of notice that the new hats are worn at a slightly different angle. They are set higher on the head than they were wont to be. For several seasons, our heads have fitted well up into our hat crowns, and we have worn our hats far down

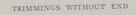
No Woman Will Have an Excuse for Wearing an Unbecoming Hat, for Hats Are of Every Size and Shape; Brims Are Larger, Crowns Are Higher, and Trimmings Are Truly Surprising

over our very eyebrows, but the hats of this spring are posed slightly higher on the head, leaving more of the eyes and eyebrows visible

to the world.

The hats make their appearance in every known colour and every imaginable material. It

seems as if really the French designers had used everything within their reach in creating their spring models. There are satin hats, ribbon hats, hats of net and of lace, of tulle and of delicate hair braid, of fancy crêpe, coarse straw, silk braid, fine liséré straw and milan straw, hats of cretonne, brocade, muslin, and organdi. Then there are charming combinations of straw and satin or corded satin. Many of the larger shapes are made of the frailest kind of materials, mere cobwebs of horsehair and fine lace braid or shadows of tuscan straw combined with layers of silk net. Doubtless their designers had a premonition that morning and afternoon frocks of muslin or chiffton were to appear below and so kept those airy frocks in mind while they created these entirely delightful hats.



As varied as the new shapes are the new trimmings, and each is smarter and more decorative than the other. Ostrich plumes are again used, the long "couteau" or the short, flat, stubby tip. There are flowers, fruits, and made wreathes of natural ostrich; also there are burnt goose feathers, which resemble soft, fluffy fur, in vivid colours or more subdued tones. Odd flowers are used in different ways; the larger flowers, such as pond-lilies, orchids, and roses, top many of the high crowns, while the shy forget-me-nots, pansies, and apple blossoms nestle demurely under many a drooping brim. These flowers are made of silk, velvet, ribbon, ostrich feathers, leather, beads, wool, or silk threads. Beads, both large and small, form unusual designs in many of the smartest ornaments. Ribbon bows fly high above already high crowns or hang to great lengths down the chin and fall over the shoulder, in simple fashion. Trimmings of leather, wood, and plain dyed



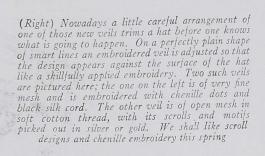


MARIA GUY

To say that many of our afternoon hats were to be of the "garden variety" would be misleading, but it is true that large quantities of garden hats are appearing. Not the least of these is one of pink French crêpe, low and soft as to crown and with a wide straight brim. There are roses of pink crêpe near the edge on the upper side of the brim. (They can't be seen here, but they are really there.) This line of roses is covered by an over-hanging ruffle of wood-coloured tulle



Another of the trim-your-hat-without-waiting weils has three birds, marked in steel beads, spangles, and taupe chenille, winging happily over its surface. The veil is so adjusted that the three birds are in the front and on the sides of the small plain hat over which it is worn, and the resulting effect is a remarkably smart trimming





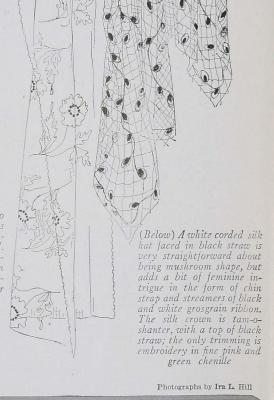
When one is really beginning to believe that the last word in bags has been said, a new version appears, and we all look interested. The combination of an ivory-celluloid top and a square black satin bag, beaded red and blue, is unusual; bags from Marthe Gauthier



If it were not for a little difference in the embroidered bead design, this bag would be twin sister to the one above. It, too, has an ivory-celluloid top, and is of black satin with a black satin roll handle



Shell composition forms the top of this bag of tête de négre jersey cloth embroidered with red and blue beads. The handle is a roll strap of jersey cloth



0



LANVIN



RÉBOUX

Strictly according to Paris is this high-crowned hat of white Belgian split straw, with its brim rolling back. Summer and winter meet in its trimming of gardenias and fox fur

grass, embroidered with heavy silk or cotton, with vividly coloured beads, or with soft-toned chenille, are amazing, yet none the less charming. Silk and leather fringes are also used a great deal pot poly as triping by the deal, not only as trimming, but for entire hats

one of the smartest shapes and newest hats in a combination of materials comes from Paulette et Berthe, and is sketched at the top of page 15 It is a large shape, wider at the side than in the back or in front, and has a brim that turns slightly up in front. It is of stone grey satin, and frills of finest horsehair lace braid trim the top of the crown and the upper side of the brim, extending a bit beyond it. Réboux's hat of fine white Belgian split straw, trimmed with a cocarde of white gardenias and white fox fur, is another new shape. It rolls back from the face in front and is almost straight at the back. The upper part of the brim is piped



one of the talest variations on the tricon theme is this tailored hat of brown straw, with its top covered with layers of brown tulle. The tulle cocarde springs from a coral ornament of seed beads



GEORGETTE

There are many women who simply can't get along without turbans, and for them was designed this one of grey crêpe de Chine, through which are thrust coral pins



GEORGETTE

So many of these small hats insist upon having high crowns; no one can stop them. One of the tallest, so far, is this one of black Milan straw, with a palisade of grey wings

with white fox. It is sketched at the upper left on this page.

There are mushroom shapes of every variety, but from Jeanne Lanvin comes one of the most attractive, which is illustrated at the lower right on page 16. It has a most decidedly mushroom shape of brim and a tam-o'-shanter crown. The hat itself is of white corded silk combined with coarse black straw, —black and white combinations, by the way are very good, and many of the smartest hats are all black or all white. This particular hat is trimmed with chenille in rose pink and moss green. It is possessed of no less than two chin straps, one of white grosgrain ribbon and one of black, which fasten at one side and hang in long ends.

A typical high-crowned hat by Georgette is sketched at the upper right on this page. It is of fine milan straw and has a band of dove grey made wings and breast which stands high and tight around the crown. The brim is small and straight. Quite similar to it is the Réboux hat sketched at the bottom of page 15 It is of navy blue liséré straw with a high crown topped with full-blown June roses of various shades of pink. The brim runs a short way, turns back, and lies in ripples over itself.

FOR SPRING AFTERNOONS

Tulle-trimmed hats of French crêpe or organdi, they say are to enter into the realms of afternoon hats, to be worn with dainty frocks of organdi, lace and net, or crêpe de Chine. The Maria Guy hat sketched at the upper left on page 16 is destined to be worn with fluffy afternoon dresses. It is a large flat shape of pink French crêpe, trimmed with little roses of the same material, which are modestly veiled with wood-coloured tulle.

There are women who can not live without turbans, and it seems that Georgette must have had those women in mind when she evolved that smart turban on, becoming Russian lines which is sketched at the bottom of this page. It is of pale grey crêpe de Chine, and the outer side of the brim is intricately embroidered in cords covered with crêpe de Chine. Two pins with ends of flat bits of coral are thrust through the front of the hat.

A tailored hat from Louison, photographed at the top of this page, is of brown liséré, faced on the top with layers of brown tulle. It is one of the new adaptations of the tricorn, which is perennially smart and becoming. The cocarde at the front is an odd combination of many petals of brown tulle. mounted in a coral

(Below) There was a

(Below) There was a brown satin hat, of original shape, which was without a stitch of trimming until a deft hand attached an outspread brown bird at exactly the right angle. These angles are so smart,—and so difficult to attain



(Below) It is easy to see why they are called "palmettes," these waving black plumes, so tropical in air and arrangement. This hat is of black satin, and, together with its trimming, meets all the season's requirements in height





(Above) When we put of our winter furs, we must have (Above) When we put off our winter furs, we must have something to cover our summer shoulders. An ermine scarf is the most popular background for a summer evening. The muff and hat of black taffeta are as French as they can be; the muff might be mistaken, with its pleated ruffles, for a French pillow; the hat has one of those high crowns so indispensable to this season's happiness, and has, like the muff, a cluster of dull orange tangerines as trimming

ornament made of tiny seed-like beads of coral. When spring blossoms into summer, and winter scarfs and muffs are discarded, one's thoughts naturally turn to lighter things, such as the hat and muff of lightest, finest black taffeta, which is photographed at the top of this page. The hat has a graceful brim which turns slightly up in back and droops becomingly at either side. Three finely pleated ruffles of taffeta completely hide the high narrow crown, and a cluster of tangerines of dull orange silk trim the hat, while a similar cluster occurs on the muff. The muff very much resembles a pillow,—one of those distinctly French pillows. The breezes of spring and summer are sometimes apt to blow cool and it's a wise designer who thinks ahead and creates a scarf of ermine, which not only protects the shoulders, but which adds immeasurably to

the charm of its wearer. Such a scarf appears in the same photograph with the muff.

From Carolyn Réboux comes one of the most amazing of all the new brims. It starts at the under side of the crown and turns back in a thick roll to meet the low round crown again. This brim is entirely covered with fine strands of the smartest of feather trimming—burnt ostrich feathers. The hat is of fine black liséré straw, and the feathers, too, are black. The hat, is sketched in the middle above on page 21. Here the thick rolled-up brim of the hat, covered with burnt ostrich, resembles the headgear of those hula-hula choruses to be seen and heard those hula-hula choruses to be seen and heard on Broadway.

From the Lancret hat sketched at the upper right on the same page, one can get an excellent idea of the sweeping brim, measuring more from side to side than from back to front. The brim is of slate grey milan straw faced with grey faille silk, while the crown is concealed by one of the very new fancy feather trimmings—a cloud of burnt goose feathers, of a matching shade of grey. Where the feathers meet the brim there is a narrow band of grey faille, finished with a tiny flower and bud of faille silk, every petal of which is a different pastel shade.

At the upper left of the same page is a hat designed by Evelyne Varon for that woman who is truly feminine, yet who is at her best in tailored models. It is of fine black milan straw, and the brim, which takes one of those unexpected turns at the front, is softened on the

GEORGETTE

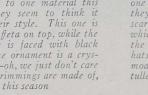






There are few hats that confine themselves to one material this season; they seem to think it cramps their style. This one is of black taffeta on top, while the under side is faced with black straw. The ornament is a crystal flower—oh, we just don't care what our trimmings are made of, this season

When the spring hats are small, one can scarcely see them; when they are large, one can see scarcely anything else. This one, which suddenly becomes wide at the sides in the way these new hats have, is of green straw, modestly covered with green tulle. The black ribbon bears a bead flower





Of course, there are those who might think that a crown as high as this is all that a hat could possibly ask of its designer, but they have different ideas about things, over in Paris. That's why the designer went and put that high sweep of red wings at the topmost point of this hat of fine red straw

LANVIN

Hats used to call in the aid of tall trimmings when they wanted to be high, but now, the hat itself can be as high as it pleases without the least assistance. This one is all of beige silk, braided all over itself with narrow beige braid, and trimmed, if one can call it that, with a bit of black ribbon

EVER-PRESENT EMBROIDERY

At the upper right of page 21 is a Lanvin turban,—one might call it a new model built on old lines. It is of Delft blue hemp cleverly draped at either side, and it has a narrow slanting brim of black satin, which is narrower at the sides than at the front. The front section, which is almost a square, is embroidered in blue and black chenille. Embroidery, whether in cotton, silk braid, chenille, or straw, appears on many smart hats, and it will doubtless be used to great advantage on sports hats as well as on tailored models. At the upper right of page 21 is a

A SUMMARY OF SPRING

In summing up, one would note that many of the large shapes are made of delicate materials and are

upper side with Copenhagen blue French crêpe, over grey taffeta. Soft folds of Copenhagen blue and grey crêpe are wound around the crown, and deft fingers (only deft fingers can place ostrich trimmings this season) placed the two made ostrich tips over the crown. They are white, speckled grey and Copenhagen blue.



aris has set the fashion for the use of sir actical turn of mind; at any rate, one of to a circal turn of mind; at any rate, one of to a creash. This model is of white and Del DETTE gathered in at the middle

Good things have a way of travelling in threes, over in Paris. These three are all of black satin with red and blue roses and green leaves appliqué. The scarf and bag outdo the hat—they are edged with zigzags of red embroidery



It's a good thing the burnt ostrich doesn't dread the fire; burnt ostrich feathers are to be exceedingly popular this spring. This trifle of white milan straw has a brim that turns back all the way around, and that brim bears strand after strand of black burnt ostrich feathers. The effect is most becoming grouper. effect is most becoming—women always do look well in haloes





About every other woman will have a high-crowned hat on her mind, this spring, for tall hats are to be superlatively smart. This designer, who always did have a fondness for sweet young things, shows how charmingly youthful a high-crowned hat may be in this model of black milan and a Copenhagen blue velvet sibbon

(Right) Havana brown, they call that dark shade of tobacco brown, and it is the colour of many of the smartest spring hats. This one is of loosely woven straw with a brim that turns abruptly back against the crown, and it is trimmed with shaded brown wings



(Circle above) Caterpillar straw does look like fuzzy caterpillars; nevertheless it is both charming and smart. This turban is of white caterpillar straw, with white Georgette crêps draped around the top. The fan-shaped ornament is of Delft blue beads

straight brim, and behold, the simple hat is transformed into the latest Paris model. There is another veil of the new open mesh, decorated with a simple motif, and this veil is to be worn in the same manner. It is embroidered in two shades of silk floss, run in and out of the mesh.

At the right of the sketch at the top of page 16 is shown another sort of face veil. It is of one solid colour and has a wide open mesh of soft

It is of one solid colour and has a wide open mesh of soft cotton threads with simple wide open scroll in a vine design, loosely woven with very fine mesh ornamented with chenille spots and single figures in black silk cord with centres of tiny black chenille dots. Some of the scrolls and motifs are done in silver dots. Some of the scrolls and motifs are done in silver or gold metal threads and are most decorative. Colour combinations will be as popular as ever, and, as it is a season of veils in Paris, it will be a season of veils in London Chenille dots are shown don. Chenille dots are shown don. Chenille dots are shown in different sizes, and are used on a plain mesh and in figures. The newest features in veils are the open mesh, the simple scroll done in embroidery silk or fine cotton, the chenille dot, and the flat velvet patch on a plain mesh. It may be because beads are used with such charming effect in the new hats and

effect in the new hats and

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AN UTTERLY AMAZING BRIM

om Carolyn Réboux comes one of the mosting of all the new brims. It starts at the side of the crown and turns back in a oll to meet the low round crown again im is entirely covered with fine strandartest of feather trimming—burnt of hers. The hat is of fine black list the feathers, too, are black. The had in the middle above on page 21. hick rolled-up brim of the hat, covered ostrich, resembles the headgear of hula choruses to be seen and heard

veils that the new bags have followed suit, for many of the prettiest bags sent over have beads somewhere about them. The bag photographed at the top of page 16 has an ivorv-coloured celluloid top. The bag itself is of black satin and is embroidered in an odd design with beads of various colours. The strap is of satin. The lowest bag on the same page is of tête de nègre jersey embroidered with brown, red, and blue beads. The top is of composition, and the roll strap is of jersey. A bag of black satin with an ivory-coloured celluloid top is embroidered celluloidered cellu black satin with an Nory-col-oured celluloid top is embroi-dered with different shades of red and blue beads. This bag is extremely odd of shape. It is photographed in the mid-dle of the same page.

MARIA GUY

The flowers that bloom in the spring are flourishing on the crowns of many hats. This one is of navy blue liséré straw, faced with Georgette crêpe. Roses blossom on the crown, and a bit of blue ribbon is tied in a bow in back—this designer does love those little bows



EVELYNE VARON

(Right) This is Hawaiian (Right) This is Hawaiian year as far as music and millinery are concerned; most of us affect a touch of native local colour in our hats. The rolled-up brim completely covered with black burnt ostrich reminds one of the head-gear seen in the hula-hula choruses (Left) This is a hat which suits the feminine mood existing in even the most tailored woman's heart. It is of black milan, with an up-ward curve just where it should be—over one bright eye; grey and blue crêpe de Chine encircle the crown and cover the brim. The re-turn of ostrich is manifest in grey-and-blue plumes and-blue plumes

(Right) It interests us strangely, this hat of slate grey milan. The brim is wider from side to side than from back to front. The crown is concealed by a pillar of cloud, of grey burnt goose feath-ers. At the base of the cloud is a band of grey faille, and a flower whose every petal is of a different pastel shade



(Left) The turban has (Left) The turban has added a new charm to its rôle: embroidery. This model is of Delft blue hemp, and the embroidery all over the square front is blue and black chenille; and this season, chenille embroidery is to be desired above rubies

LANCRET

RÉBOUX

LANVIN



sticks, or those with straight handles, mounted on frames rather oriental in shape. The parasol itself is usu-The parasol itself is usually of some delicate material, like mousseline de soie, French crêpe, or chiffon, finished with a wide border of taffeta of a contrasting colour or a darker tone, such as Havana brown or navy blue. The handles are of tortoise-shell, or natural wood, and some are of leather in some disguised form. Still other parasols are finished parasols are finished



It may be because Paris has set the fashion for the use of simple materials, or because we all now have a practical turn of mind; at any rate, one of the smartest type of sports hats, this season, is of crash. This model is of white and Delft blue crash; the crown is gathered in at the middle

with a straight stick,

enamelled in colour.

Then there are those truly feminine parasols that so charmingly off-set the new fluffy sort of afternoon dress, which is daintiness itself. The accompanying parasols are of gathered silk or chiffon, and are lined and interlined with coloured chiff and are lined and inter-lined with coloured chif-fon or net. The out-side is usually white, and the colour is used on the inside. One of the most charming of these sunshades is of finest batiste exquisitely em-broidered, lined with a succession of narrow batiste exquisitely ruffles of finest Valen-

ciennes lace.

There are novelties, too, in the world of parasols. They consist mostly of sunshades of cretonne, ruffled organ-dy, linen crash, and sports silks, which, for the most part, are mounted on thick sticks of natural wood, with a loop of the ma-terial through the top.

The designers are always saving up for a rainy day, and so there are many new umbrellas in the world, this spring. There are all sorts of designs for all sorts of handles of sorts of designs for all sorts of handles, of course, but smart women are still faithful to the umbrellas with short stubby wooden sticks which Paris liked so well that every Parisienne who owned one spent most of her time in praying fervently for in praying fervently for rain. Like parasols, their close relations, umbrellas appear in every conceivable colour.

IN A SUMPTUOUS FLORENTINE

SETTING ARE DESIGNED HATS

OF ORIGINAL SHAPE AND

STRANGE EXOTIC CHARM

TO LOVERS OF THE PICTUR-ESQUEREVILLEDEDICATES THESE DELIGHTFUL HATS—UNIQUE, BIZARRE, AND CHARMING



HATS FROM REVILLE AND ROSSITER

Pastel-green veloet, of an hitherto unknown shade, with a peacock-blue ornament form a toque for the daring of which only Reville's Italian salon could be responsible. Tight-fitting brimless toques in well neutralized colours are among the most becoming of ultra-modern creations



Reville evidently foresees the hottest of hot summers, as witness this all transparent hat of black lace; or does he perhaps foresee the speedy end of the war and a return to the gay Riviera. Time was when fashion imposed very heavy burdens on its devotees, but every year now brings an increasing demand for lightness and comfort

Perhaps the most unusual hat of this whole collection was this quasi tricorne (oval above) of crushed raspberry coloured straw, lined with pastel-green velvet, with a crown of carved ivory beads. These beads once formed part of a wonderful collection of barbaric jewellery used by Mr. Reville with strange and exceptionally charming effect

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(Left) Just when every one was expecting something altogether elaborate and dazzling, the house of Premet took a moderate amount of crow black satin and made something sleek and subtle. The revers were made plain, and over them was pleated a curious collar. The coat itself bulged at the hips, which was the dénouement, as far as fashion was concerned

(Right) Mme. Madeleine Lely wore this cloak and was clothed at once in white cloth braided with soutache and the assurance that her evening would not be ruined by the appearance of any other manteau even faintly reminiscent of the one she was wearing



This Royant cloak of black silk net is one reason why some women prefer those long warm spring evenings to any other climatic conditions. When black net is embroidered with glints of gold, it makes a siren of almost any one

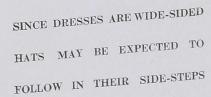
MARTIAL ET ARMAND

FASHION NOW SHARES
WITH THE WORLD A
STRONG FEELING OF HOPE
AND SHOWS HER GOOD
HUMOUR BY DECLARING
THAT WRAPS AND HATS
MAY DO AS THEY PLEASE

PREMET



(Above) Here is that colour combination which is always at its best in the hands of a French designer—blue and rose. This model from Lewis is of rose Georgette crêpe, faced with black straw, with pink roses daintily jostling each other around the brim; the ribbon cocarde is Nattier blue





(Above) Does the barrel silhouette induce these wide-at-the-side hats? At any rate they are present; sometimes in such bewitching guise as this rose satin hat from Evelyne Varon, with its Nattier blue ribbon and its yellow, blue, and rose velvet roses, gently determined to be French to the last flutter



(Right) This Buzenet dress used more than its share of tulle in making an underskirt, and took what it could get of a basque edged with kolinsky. The tulle is blue; blue and silver is the lamé tissue of the dress itself, and silver is the embroidery right over where her heart isn't supposed to be, and is

(Left) "Wide at the hips and narrow at the hem," repeated this Buzenet frock, trying to impress the new mode on its frivolous mind. Then, in terms of silverembroidered white tulle, founded on the fact of a rose satin underdress, and airily supported by brilliants, it developed the new idea



(Above) There exists a modern French conqueror; it is none other than the much-to-be-envied wearer of this Napoleonic black straw trucorn from Carlier, which has small blue ostrich feathers racing off the top of it. They are caught, though not tamed, by a red and silver ornament and pendant



Late February



When Paris makes a sports hat, the result is sure to be a hat which is never mistaken for anybody else's; in the case of this Odette model of oyster white sateen, that touch of originality takes the form of a buttoned-back brim; and the anchoring button is an acorn of jade and amber

FROM THE LAND OF PERFECT HATS TO THE LAND WHICH LOVES SPORTS COME THESE FRENCH SPORTS HATS





It is frankly called "Anglais", this Lanvin black straw, but it is just these unsophisticated hats that one has to keep a stern eye on, for they sometimes take one unawares. Behind that upturned brim, for instance, is an Empire green taffeta crown and a chrysanthemum of black and white beads



(Left) Any one but a French designer would have been called unsportsmanlike for doing this. Henriette Dupuy lined a sports coat of dull grey-green bure (or burella) with white and black cross-barred voile—yes, with voile. She stitched it with yellow and red silk, putting corresponding silk patches on the bure turban—and you can see the patches at least are on the square

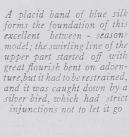
(Right) Hats that were semi-Chinese struggled to the surface once before, but the little temple bells we wear now are closer to nature (as the Chinese see it) than any of their predecessors. This Odette coolie hat of green straw has a Chinese embroidery top, and jade tassels; a bag goes with it; and oh, how we wish they both went in and out with us







She found the sweeping line of a slightly drooping brim so becoming that she insisted on having a second one, convinced that one cannot have too much of a good thing. Her soft crown is of cashmere with a Paisley pattern; glimpses of it are seen in the underlining of the brim



It is astonishing what irrelevant things may be turned to happy account in the making of a smart hat. Obviously a crow perched on a chimney-pot was the inspiration for the good lines of the attractive hat to the left. Praise be to the artist who has so adroitly seized her opportunity

When Fashion approved this little blue forerunner of spring she was in a very sedate and symmetrical mood, though she knew in her infinite wisdom that a tiny straw brim beneath a severely restrained crown, worn over a tiptilted nose, can be the smartest and most fascinating of morning hats

LEWIS THE FAR-SIGHTED, WITH THE AID OF NEW DESIGNS AND STRAW, REMINDS THE SMART WORLD THAT SPRING IS NOT SO VERY FAR AWAY. OTHER LATE ARRIVALS FROM PARIS JOIN THE CHORUS OF THE SAME REFRAIN







On a fine morning when you meet a round straw hat full of the promise of early spring and its owner overflowing with gay spirits, you will fall in love with the world for the rest of the day, and perhaps not only with the world. A black straw band fits the head, then expands into black and white aspiring stripes, parted at one side with a black straw bow

The first hat of spring is altogether more important than the much considered last rose of summer, and what right-minded woman can resist the longing to possess the smooth surface of fine straw and silk, with the promise they hold out of sunny days? This delightful hat has a straw-lined brim, and the crown is surrounded by a garland of fruit and flowers





"ST. QUINTAN," THE EARLY ENGLISH NATIVITY PLAY, HAS BEEN ORGANIZED TO HELP THE WOMEN WAR-WORKERS. UNDER THE PATRONAGE OF THE DUCHESS OF LEEDS, THE MARCHIONESS OF LINLITHGOW, THE COUNTESS OF STRATHMORE, AND LADY STAMFORDHAM, THE FIRST PERFORMANCE WAS GIVEN ON FEBRUARY 13th AT WIGMORE HALL



Camera portraits by E. O. Hoppé.

Mrs. Bowes-Lyon, whose husband is in the Black Watch, takes the part of St. George in the Nativity Play. She makes a wonderful young knight in her coat of mail and chain armour. She is the daughter of Sir Amherst Selby-Bigge, the Permanent Secretary to the Board of Education, and the grand-daughter of the dowager Lady Strathmore. The play has been largely arranged and produced by Miss Edith Craig

(Upper left.) The king's attendant wears one of the most picturesque costumes in the whole of "St. Quintan." He is in real life Mrs. Houston, the wife of Mr. R. H. Houston, who has set up her own munition factory somewhere in England. Many well-known figures in mediæval and church history are seen in the flesh in Wigmore Hall, among them St. Catherine with her wheel, St. Agnes, St. Ursula, San Sebastian, King Herod, a nun, a shepherd-boy, and an early English king

This sumptuous and stately mediæval gown with its becoming wimple and golden crown is worn by St. Winefride, which part is taken by Lady Thompson, the wife of Sir Thomas Thompson, who is in the Royal Artillery. She was before her marriage in 1914 Miss Tennison D'Eyncourt. The identity of all the players remained a secret until after the first performance last Tuesday, so that it literally was a mystery play

BLICKLING HALL, THE JACOBEAN
SEAT OF THE MARQUESS OF LOTHIAN.
ONE OF THE FINEST EXAMPLES OF
DOMESTIC RED BRICK BUILDING
STILL IN PERFECT CONDITION

Blickling Hall is built on a rectangular plan, with two open courts in the centre and a square turret at each corner. The South front, here shown, displays the fine chimney stacks, curved gables, and pierced parapets over the windows, characteristic of the style. The bell tower is much later. The principal doorway (1600) has some classic features, and is richly embellished with the arms of Hobart, Hobart and Bell, and Hobart and Sydney, supported by bulls. The curved gables are surmounted by statues. The little figures on the parapet above the central twelve-light window are Truth and Justice. The first Hobart was a lawyer





The East front shows the general effect of the building in its grounds, the cornice marking the level of the first floor, the cornices over the bay windows, and the gables of double ogee shape broken by a square shoulder. Blickling was the home of Anne Boleyn, and local tradition affirms that every year on the anniversary of her death she may be seen, her head in her lap, seated in a black coach drawn by four headless horses round the Hall. The Hall has, however, been completely rebuilt since her time, being completed in 1628

The Library at Blickling is a magnificent room 127 feet long and 21 feet wide. The ceiling is divided into compartments, the principal representing the five senses, the others with grotesques, in low relief plaster. It was fitted up in the eighteenth century to receive a collection of ten thousand volumes made by Mattaire. The fireplace is richly ornamented with heraldic and other motifs. Blickling is full of art treasures, Reynolds and Gainsborough paintings of former owners of the house, countless family portraits, and one of Peter the Great. The newels of the great oak staircase are crowned with the bull of the Hobarts and the figures of the nine worthies, and the communication gallery from it has full-length statues of Anne Boleyn and her daughter, Queen Elizabeth







The East Garden we have already seen. It stretches away into the distance, where is seen the Mausoleum of the Earls of Buckinghamshire, who once owned the estate. They were buried at first in the family vault, but it so happened that at every fresh funeral the coffins were found thrown from their niches, until at last the Earl of Buckinghamshire of the day built this resting-place for himself and his two wives

The principal feature of the garden is, however, the famous yew hedges. Nothing like them is ever seen nowadays, and they can only be maintained by constant case. How they would have tempted Czar Peter, who, you remember, had himself wheeled in a barrow through the evergreen hedges of Sayes Court, Deptfora, to the despair and wrath of Evelyn, who had lent the house for his entertainment

JUST AS IF THERE WERE NO SUCH THING AS

THE BARREL SILHOUETTE, THESE COSTUMES

GO THEIR WAY ALONG STRAIGHT NARROW LINES

(Below) An evening wrap as graceful as this one is just about the kindest thing a woman can do to herself; it has the most flattering effect on the lines of her figure. And then just think of the colour scheme. The wrap is of lavender brocade, with great figures of pale green, blue, and rose, splashed with silver. It is lined with dull orange satin, bordered with the narrowest possible line of cerise satin, and the cape is banded with chinchilla. The under part of the wrap crosses in front and folds close around the figure—that's the secret of its grace



Some women are implicit believers in sweet simplicity. Those women and this frock were designed for one another. The frock is of lime-coloured gingham—no woman living could be a vampire in gingham—with a collar of white piqué. The bow on the girdle is also of white piqué, and cuffs and bodice are trimmed with bands of dark green gingham, joined with strips of blue gingham. The hat is of blue taffeta with retiring bands of green ribbon and a modest little black aigret—who wouldn't look innocent in that?



HATS ARE TS DO SOMETHING STRANGE SOMEWHERE BETWEEN THE WAIST-

ALLOWEJAND THE HEM; WE DON'T KNOW EXACTLY HOW THEY DO IT

(Below) That silhouette which is at present under consideration, the much-talked-of "barrel," appears in a Bulloz suit of rough white woollen material stitched with blue cotton thread; both on the skirt and coat the flare is somewhat lower than is usual with flares. The coat, a box coat except for its small pannier, has a blue tussore silk collar and buttons; the ankle-length skirt has two similar buttons; it is made in two pieces and cunningly draped at the side seams. There are pink birds on the black milan hat

(Below) As sports suits differ in colour, coat from skirt, so does this Chéruit afternoon costume differ, tunic from pleated underskirt; the tunic is of dull rose silk crêpe, and the pleated under-section is of white silk crêpe. The tunic has wide pocket-like draperies, affecting the skirt with the desired silhouette. The hat, though it has a slightly collegiate air, has a brim of purple milan straw, a purple taffeta crown, and has just remarked that these college girls are not the demure young creatures they once were



(Above) This Callot evening gown of silver cloth brocaded in robin's egg blue has reverted to narrowness in the skirt. In its train, however, it has permitted itself an enormous flare, just below the hips,—a flare that dies, suddenly, into a narrow train at the bottom. The skirt runs up into a point over the bodic, which is of flesh-coloured net and silver lace, with rose velvet ribbon top and shoulder straps. Characteristic of Callot are the two large pink satin and velvet roses on the bodice





Photographs by Maurice Goldberg



Photograph by John Wallace Gillies

(Above) Miss Helen G. Alexander, daughter of Mr. Henry Martyn Alexander, appeared in the first of the playlets, "Happiness," by J. Hartley Manners, who, besides being Laurette Taylor's husband, is her favourite playwright. The little comedy deals with the bored rich and the contented poor, and with remarkable skill Miss Alexander played Jennie, the rich little poor girl, the part created by Laurette Taylor several seasons ago

(Upper left) The last playlet was "Woman's Wiles," a delightfully amusing bit of oriental comedy, the scene of which was laid in Algeria. Against a richly coloured setting, the little play was cleverly acted by Mr. Herman Huffer as the Wise Man, Mrs. Alexander Pratt as Zaide, and Miss Marion Tiffany as Cassa. Abdallah, Zaide's husband, whom that clever lady tricks effectually, was played by Mr. A. Leo Everett

(Left) Mrs. Alexander Dallas Bache Pratt, who played the fascinating Zaide in "Woman's Wiles," wore an Algerian costume, a gorgeous affair of brilliant colours and shimmering metal fabrics. Over her pink and silver dress floated scarfs of mawe and emerald green tulle, edged with apple green ribbon. The blue and gold jacket had sleeves of silver cloth, and from the pale green satin turban hung silver-edged blue veils

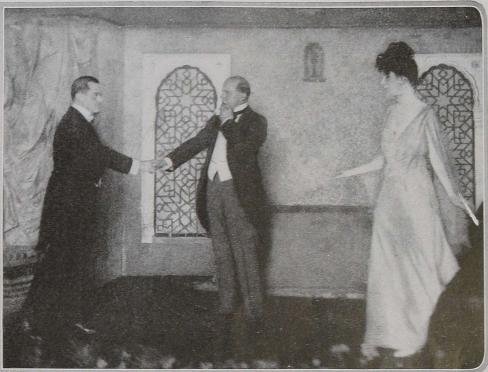
NEW YORK SOCIETY GATHERED

IN THE HOME OF MRS.

OELRICHS TO SEE THE SMART-

EST OF AMATEUR THEATRICALS





(Above) Mrs. James H. Kidder appeared in "The Secret Way," a playlet of the eternal triangle variety. Her Lucile gown was a charming affair of flame-coloured velvet, with old-blue chiffon on the bodice and a panel of heliotrope chiffon falling gracefully down the skirt. Mr. Preston Gibson, author of the playlet, was stage manager of the theatricals, and Mr. Robert McKee was art director, besides appearing in this play

(Upper Right) The camera caught this glimpse of a particularly interesting moment in "Happiness," with Mr. E. Coster Wilmerding (left), Mr. Gordon Knox Bell, and Mrs. James Lowell Putnam. For the theatricals, Mrs. Oelrichs's ballroom was transformed, under the direction of Mr. Robert Title McKee. A stage was built at one end, and the audience filled the remainder of the ballroom, as well as the conservatory

(Right) Miss Marion Tissany met with deserved success in her cleverly portrayed rôle in "Woman's Wiles." The members of the cast of the three plays are talented and experienced amateur actors. As a result of the performance, there is being planned a club, inspired by serious interest in amateur theatricals. It will be like the Playhouse in Washington, and its organizers plan calling it the Playhouse Club of New York

SOCIETY AMATEURS APPEARED

IN A MODERN COMEDY, AN

ETERNAL - TRIANGLE DRAMA,

AND AN ORIENTAL EPISODE



VERY EARLY IN LIFE, THE PARISIENNE

IS INTRODUCED TO THE CHEMISE FROCK

OFTEN A CHILD'S FROCK DIFFERS FROM A

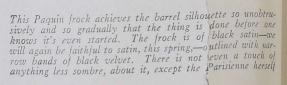
GROWN-UP'S ONLY IN ITS NUMBER OF INCHES



One is never too young to learn, in Paris, and one's first lesson, if Lanvin be the teacher, is all about chemise frocks like this one of lavender crêpe lined with rose crêpe. The trimming is blue bead embroidery and a blue bead rose,—How Not to Know the Wild Flowers is taught one very early

(Below) If they had only let it attain its full growth, this Fairyland frock would have been a perfectly good grown-up gown; but you see they didn't, and so, instead of seeing life in a great city, it has to spend its time in the nursery. It is of blue serge, combined, in the approved grown-up manner, with satin. The satin is blue with white, black, green, and red figures

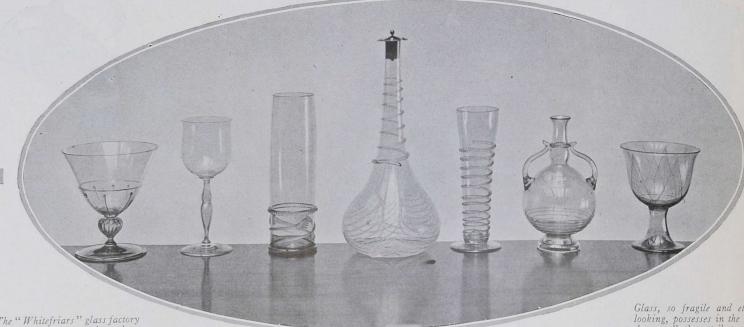






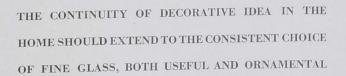
We hear much talk of the barrel silhouette, and we listen to long conversations about chemise frocks,—and then something like this Worth gown goes and happens. It is mostly of green faille with interludes of green tulle, and it is girdled with green ribbon. Frills of point d'Angleterre trim the corsage, and there are lattices of silver ribbon on the sleeves





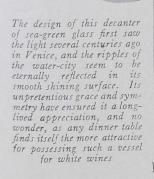
The "Whitefriars" glass factory has been in existence since about 1684, and it has never ceased to produce the most delicate designs and the finest texture that may be obtained in glass-blowing. Almost every country in Europe has contributed in some way to its fine selection of rare and beautiful reproductions. The decanter in the centre is a copy of old Florentine glass, and the vessel at the farther end is taken from a golden cup belonging to a queen of Egypt

Glass, so fragile and ethereal-looking, possesses in the highest degree all the attributes of decoration. Though it takes on much of the colour of its surroundings, it very distinctly gives a tone to the whole table over which it is set. Charming in its simple design and fine texture is this table service of shimmering white glass, ribbed with "tears" of pale sea-green, which is a modern and artistic adaptation of the old proportions in drinking glasses



GLASS FROM POWELL AND SONS'
"WHITEFRIARS" FACTORY

He who loves good wine and fine spirit should see to it that they are fittingly flasked and decantered. The centre and two end pieces of this delectable row of bottles have Spanish ancestry, and the originator of the largest is said to have come unscathed through the Peninsular War. They are all three finely cut in the old Spanish fashion; the remaining two of this sea-green glass are Roman in shape. The delightful reflections on their square sides are due to the markings of the mould into which they are blown





This covered compote jar on its slender stem is a copy of an old Dutch piece of about the time of William and Mary. One side of the bowl is covered with the fine engraving of a ship plunging on the high seas, and on the other runs a Dutch legend. The jar is quite complete in character, and can be used harmoniously on the same table with glass of another period and design

QUIS'AMUS OND LE M E

T has been almost impossible lately to think of anything but the antics of the mometer. The oldest

think of anything but the antics of the thermometer. The oldest inhabitant, that hoary teller of tales, could hardly outdo our present feat in "record winters." It is a good many years since we have seen the fountain in Park Lane take on the appearance of a grove of stalactites, and pessimistic householders tell anecdotes of the winter of ninety-something, when all the pipes had burst and people filled their water-jugs from the hydrants in the streets. Blue hands and blue noses tend to make blue spirits; it is characteristic of our British climate to send such weather now, when coal merchants are coy and miserly, when one's vehicular life is spent perforce on foot or draughty bus-tops, and one's modest savings invested in the Victory Loan rather than in fur coats and warm underclothing. Talking of clothes and economy, a good deal of unpractical propaganda is preached in the Press by ladies of ample pocket money, who urge the styles of yesteryear. Economy does not lie in the cut or fashion of a garment, but in its price. If a tax were enforced on every article of clothing above a certain garment, but in its price. If a tax were enforced on every article of clothing above a certain reasonable price, to be fixed by some knowledge-

on every article of clothing above a certain reasonable price, to be fixed by some knowledgeable expert, the country would reap many thousands of income. Those women who can afford super-dresses could afford to pay the tax, and their poorer sisters, to whom their new clothes are a necessity and not a hobby, would not suffer. The same thing would apply to superfluous jewellery.

Quite a multitude of minor feminine joys and sorrows will be taken from us if prompt cash payments are made de rigueur, which reform is now under the consideration of the worried male authorities. The pleasant hours will be past when one could flâner in the myriad departments of some big store, lightheartedly signing bills for face powder, stockings, flowers, ribbons, and what-not. But past, too, will be the day of reckoning at the end of the month with its little barbed missives demanding a cheque by return, and their following tedious supplements of "accounts rendered." I think we should find our crying need of graceful etcetera distinctly lessened had we to hand out honest cash over the counter.

DANCES, DECOROUS AND OTHERWISE

An epidemic of dances has been prevalent during the last few weeks. Their perpetrators are somewhat apologetic and adverse to advertisement, and generally hand out some plausible excuse, such as a son home on leave who stands in need of the fatted calf. Perhaps the most ingenious excuse was that of the young couple who said that the broker's man was in the house, and that the broker's man was in the house, and that they must throw some kind of a sop to Cerberus to keep him in a good temper. Imprévu is the chief feature of these dances. The telephone message or hurried note that bids one, gives no indication of what to

One evening one may stroll up the steps of a One evening one may stroll up the steps of a mansion in Belgravia, correctly and sedately attired. No servants appear to do the usual things with one's cloak, and one is somewhat startled to see several bizarre figures capering on the staircase. Presently the hostess, also oddly apparelled, saunters up, more by accident than design, and answers an anxious inquiry as to whether it is a fancy dress affair with a negative, adding that "the dears" always come in "what they like." Evidently this is an evening dedicated to the cult of la Haute Bohème. Up in the ballroom an excellent band is playing ragtime, but the guests do not dance much. Up in the ballroom an excellent band is playing ragtime, but the guests do not dance much. They perch on tables, chairs—anywhere, and seem intensely interested in cryptic conversations. The agglomeration of types is entertaining. Here and there is a "society" lady, looking rather artificial and elegant and "all dressed up." There are clever ugly faces, with a sprinkling of prettier if less distinctive ones—probably artists from some minor music hall. The graceful outlines of a figure model are a delight to the eye. Many of the men are foreigners; one may recognize well-known faces

The Winter of Our Discontent is By No Means Passed, Though Dances, Decorous and Otherwise, Vainly Try to Prove the Contrary

> of painters and actors, men at the top of their of painters and actors, men at the top of their profession. These generally wear regulation evening dress, the lesser stars velvet coats or Norfolk jackets. Sometimes, if the hostess be tactless, someone is induced to recite. But "shop" turns are not popular. This is a holiday. Sometimes a girl will leap to her feet and execute a wild pas seul, just to please herself, or a pale youth seize a fiddle from the chef d'orchestre and play a few bars in a masterly manner. Anyone who feels disposed may burst into song or make loud noises. No one pays any attention. Among the whole party there is an atmosphere of complete sans gêne and freedom. The guests have come out to enjoy dom. The guests have come out to enjoy themselves, and do so in the manner that pleases them best. If preferred, one may sit in a corner all night speaking to no one, or reading a book. The supper room is quite the most crowded place in the house. Things are rather tame for the first hour or two, but the party ends in a wild scream of joy about six a.m., to the intense discomfort of the rest of Belgravia.
>
> Next evening one might almost imagine that

> Next evening one might almost imagine that some magic time machine had set one back in pre-war days. Chaperones are large as life in their never-ending supper Odyssey. On one side of the doorway there is the usual phalanx of spick and span débutantes, looking hopefully at the opposite group of immaculate and rather hot-about-the-face young men. Everyone wears aggressively clean white gloves. Even the dancing is scarcely changed. The one-step is etherialized into a measure of dignity and ultrapropriety, and the fox-trot is a trot but in name. etherialized into a measure of dignity and ultra-propriety, and the fox-trot is a trot but in name. Here and there a bandaged head or dragging foot swaddled in a grotesque felt slipper gives one to pause. Someone says, "D'you mind my left arm?" The other sleeve is pinned across his chest. One remembers that "somewhere" under a cold sky there is desolation and dark-ness and death. And the music and the lights and the laughter seem rather cruel. and the laughter seem rather cruel .

THE PSYCHOLOGY OF LAUGHTER

Still, one must live, and laugh, too, if one is going to be anything but a bug-bear and a wet blanket to the laughing heroes, who, with much more to worry about than we have, are a shining lesson in "morale." It is an interesting point of psychology, the difference that lies between us and our arch-enemy. Whereas our law-makers do everything in their power to lower our spirits and squash any incipient light-heartedness, the Hun, during the present crisis, makes a national virtue, almost a necessity, of gaiety. In all their places of amusement there is much light and laughter (though maybe the laughter of tears); theatres are exempted the laughter of tears); theatres are exempted from taxation; the wearing of deep mourning is discouraged; and in the restaurants, though the fare be often nasty and very scanty, the



By No music is of the best and brightest and most insistent. However, we laugh, most of us quand même, though it may be behind closed doors and in fear of the police. The Hun must laugh if only to prevent himself thinking; we can afford, if we wish, to indulge in gloom and grumbling, just as a man possessing perfect health can afford to make a fuss about a cold in the head.

TREASURE-TROVE

The needs of charity are being well catered for this month. First of all, there is the big Fair in Westminister this week, to be opened by Princess Patricia of Connaught, for which by Princess Patricia of Connaught, for which the organizers have made a strenuous door-to-door collection in kind. There is the "Daddy Longlegs" matinée for invalid children, to be held in commemoration of the two Grenfell brothers, whose memories alone will make a full theatre. But chiefest of all will be the great art sale at Christie's. Some of the donations are superbalmost pathetically so. One can guess the secret heart-pangs that went with their sacrifice. A first edition of a favourite poet, a priceless painted fan that still retains the pale aura and faint perfume of some bygone fair great lady, are more than mere objets d'art to the possessor. What a vast untapped source of treasure lies What a vast untapped source of treasure lies in the houses of some of our old families. So long as their walls and cabinets are rifled for the country's cause we can ask nothing better. But it is sincerely to be hoped that in the present general post of wealth and incomes these same Elizabethan and Tudor hidden treasures will not fall into the wrong hands or be exiled to other countries. How many outraged and out-of-work ghosts would rise and haunt our country

places.

The love of beauty dies hard. The love of beauty dies hard. There are many people who would rather sustain life on rusks in the shadow of their inheritance than eat caviare in marble halls on the proceeds of their picture gallery—like the woman in Hichen's wonderful story, who sold her soul, nay, lived in a basement flat in Marylebone, for the sake of an emerald. But diamonds, the jewellers tell one, never had a larger market, or fetched a better price, and antique dealers are doing rapid business. The war-profiteers are having their hey-day, basking in luxury Babylonian, with their women-kind decked out in raiment reminiscent of "Chu Chin Chow." We have all had our dreams of the things we would acquire were we suddenly dowered with riches, and it is entertaining to watch the choice of and it is entertaining to watch the choice of others. Second-hand pianos seem to be the Blue-bird sought and captured—on the instalment system—by munition makers, and a little country grocer told me that there had never been such a rush on tinned salmon as since the advent of separation allowances.

QUICK-CHANGE ARTISTS

It appears that there are other ways of serving one's country than in the mere subsidiary rôles of cannon-fodder or war-worker. Georges Carof cannon-fodder or war-worker. Georges Carpentier, the good-looking boxer, has been offered a small fortune to cross the Atlantic and fight some champion in the States. He has expressed his willingness to do whatever his country thinks best, whether with his fists in giving up the proceeds of his prowess to the French government, or in the air.

French government, or in the air.

But one of the most versatile feats of these topsy-turvy times is that of the Reverend Mr. Waldron, sometime Vicar of Brixton, and originator of the poignant query, "Should a Woman tell?" who is nightly starring as actor and part author in a daring little play at one of the smaller music halls. One can imagine the shruggings of shoulders and raising of eyebrows in many a cathedral close, and the consternation of less daring brothers of his cloth. However, for them, as for everyone else, the ordinary things of life have lost their fixed outline; for the moment they are without form and void, and many surprises come out of the melting-pot.



Photograph by Lallie Charles

LADY VICTOR PAGET

Lady Victor Paget is the wife of the only brother of the Marquess of Anglesey (to which title he is heirpresumptive), his brother having married in 1912 Lady Victoria Manners, daughter of the Duke of Rutland, by whom he has one child, a daughter, who is heir to the barony. Lady Victor was married in 1913, and her husband is now serving with his regiment in Egypt

THE GREATNESS of the FRENCH

France, So Long Misunderstood, Has Revealed

Herself in the War. The Anglo-Saxon is Pre-

pared to Pay His Tribute to Gallic Qualities

COOD American children a century ago, and even considerably later, read in their school geographies, "The French are a gay and polite people fond of dancing and light wines": a simple comprehensive formula that long expressed, for most of us, the great Gallic nation. We were still possessed of this purely insular conception when we pretty generally ac-

cepted Matthew Arnold's damning "lubricity" as truly indicating the attitude of the French male toward women; and the year 1914 found some of us still believing that the Frenchman had no word for "home," and, worse still, neither the concept nor the fact that word connotes for Englishspeaking folk. Some of us conceived a Frenchman as a creature perpetually haunting the cafés of Parisian boulevards. Few, except those found worthy to be ad-

mitted to the homes of Frenchmen and to the most elegant society of the modern world, had entirely shaken off such crude misconceptions. Some who knew France under favourable conditions realized her greatness, and a few stay-at-homes of cosmopolitan sympathies managed to divine what they had not seen. Even to such, the France of 1914-1915-1916 proved in some respects a surprise, though they were prompt to think back and realize that the France they had always known and loved was the potential heroic France of this tremendous decade.

FOR a century we as a nation steadily misread the great and terrible but necessary French Revolution. We have also as a nation persistently misjudged French literature by means of vulgarized translations, or of originals that nobody dared circulate in English; and most of us have neglected through sheer ignorance of the language, or by reason of an imperfect acquaintance with that delicate instrument of precision, a prose distinguished perhaps above any other of the modern world for clearness, order, grace, subtlety, lightness of touch, wit, tolerance, charity. We have forgotten that for more than fifty years sculptors, painters, and architects have gone to Paris to study their chosen arts, and that not a few of most eminent physicians and surgeons have also had a Parisian training. We have equally forgotten that this nation of triflers, "a gay and polite people fond of dancing and light wines," has given us some of the most useful and ingenious modern inventions, has executed some of the most daring and arduous undertakings in engineering, has performed some of the most astounding feats in motoring and aeronautics, has made some of the most valuable discoveries in chemistry and physics. With confident ignorance and self-righteousness the mass of stay-at-homes have coldly rejected the evidence in the case offered by those who knew the French people, and assumed the right to pass judgment without recourse to the facts.

WHILE a large majority of Americans at least thus steadily permitted the faults, foibles, and vices

of some Frenchmen to eclipse the virtues of a glorious race, they were blind to much even in their own civic and social life that might have helped them to a true interpretation of those so grievously misjudged. French Catholicism did great things for America while the infant colonies of Great Britain were a mere fringe along the Atlantic coast; and French Protestantism in that period sent much of its best blood, which remained to enrich and sweeten Ameri-

can life. Actual French residents in the States are now rather less than three per cent. of the population, but perhaps one in every five or six Americans has a larger or smaller trace of French blood, and when this rare strain is considerable it is apt to show favourably in countenance, carriage, manners, spirit, even to the seventh or eighth generation, so powerful, though subtle, is the Gallic influence. Men of French name and blood have shone in every walk of American life, and wherever they have appeared, the ancient Gallic gifts and graces have also nobly shone. Wherever we touch the American of French origin we are apt to feel the traditional Gallic charm, tact, and graciousness of deportment, the Gallic social gifts, so often denied to the Anglo-Saxon, and so stupidly mistaken for calculated insincerity.

SINCE 1914, at any rate, even the formerly blind among us have begun to know what the French really are. France has not more disappointed her enemies than astonished her friends. In America the discovery of the real France has positively induced a feeling that apology is due for previous misunderstanding. Years ago France sent sisterly greetings across the Atlantic in the shape of the Statue of Liberty, and the idea has taken root in America that the time has come when some return compliment should be paid. It should be supported by popular subscriptions and accompanied by a message written by America's ablest master of style to be imperishably chiselled where all may read. Not the most jealous of the enemies of France could resent such a tribute. Even her enemies now condially recognize her greatness.



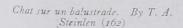
RTISTIC LITHOGRAP

Lithography as an Art as Exemplified in the Exhibition of the Senefelder at the Leicester Galleries Club

NLIKE Engraving, the art of Lithography has never been superseded for commercial purposes, and it is generally the commercial demand that stimulates an art. But what the Senefelder Club understands by art in connexion with lithography is the exploitation of the particular qualities of greys and blacks that this medium alone can command. Artists are attracted to the medium, too, because it is the only one in the world that duplicates perfectly the artist's own line by a process of transference from one surface to another, instead of Reproducing that line as methods of engraving do. Mr. Joseph Pennell, the that this medium alone can command. Artists are attracted to the medium, too, because it is the only one in the world that duplicates perfectly the artist's own line by a process of transference from one surface to another, instead of Reproducing that line as methods of engraving do. Mr. Joseph Pennell, the President of the Senefelder Club, makes clear this distinction in an introduction

of cats. Cats are so human in their ways, their programmes are so well thought out, their demonstrations so misleading,

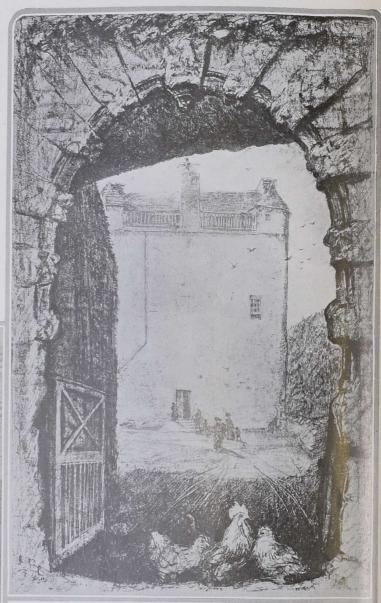




to the catalogue of the Club's exhibition.

Senefelder invented lithography in 1798; it was at its height of popularity as a medium for printing drawings in the early part of the nineteenth century, especially in France, where the bold and somewhat sinister Daumier, and the daintier, more sentimental Gavarni, took it up in illustrating for the comic journals of the day. The Leicester Galleries Exhibition is full of examples of work by this early school of lithographers. They show much less virtuosity than many of the lithographers of to-day.

In a little head, "Meditation," by the late M. Carrière, we see the most sensitive employment possible of the chalk, a delightful music of tones produced with the lightest touch, bringing a vision before our eyes. There are several larger heads by this master in the exhibition, but these show far less of the intimacy that is attractive in the smaller drawing. The vague impressionism in these larger drawings often suggests a tired hand seeking refuge in obscurity rather than that skill in interpreting a psychical aspect of his sitter which is associated with Carrière's fame. Lithography ever tends to cease to be outline



Niedtath Castle, Tweed. By A. S. Haririck (06)



Mowing. By George Clausen, R.A. (147)

IN FROCKS, SUITS, AND EVENING GOWNS THE BARREL HOLDS SWAY-IT'S ASTONISHING THE

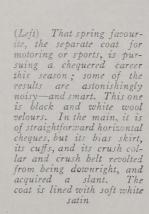
AMOUNT OF SWAY THAT A BARREL CAN HOLD

(Left) The "jupe tonneau," which is the French manner of speaking of the "barrel" silhouette, is subtly manifest in both coat and skirt of this Dæuillet suit, for the skirt is slightly wider at the hips than at the hem, and the coat has cerise-embroidered panels which tend to flare. It is further distinguished by a yoke, alike back and front. The material is a navy blue double-ridged twill; it is called chain cloth

(Right) The skirt of it "barrels" a bit (what makes it do so is the most puzzling of dressmaking secrets); the sleeves are as wide at the cuff as at the top. It is of suèdene, a velours-like material, cream with a dull brown stripe. Chéruit fastens the coat with long thin chocolate-coloured frogs. The Maria Guy sailor hat of tan Georgette crèpe is wider at the sides than in front, a becoming variation











(Right) Coats are all lengths; this Chanel coat, though it has a normal waist-line came precious near being an Eton jacket. It is of grey chanella (chanella, by the way, is a jersey cloth of unbelievably fine texture), faced with bright red and green tartan; the straight grey chanella skirt has a pleated tartan overskirt. The black Réboux liséré hat, like other spring turbans, attains great height; it does so with a flying black satin bow

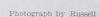


STAG N D O EEN LO the n

The Stockpot Club-Charpentier's "Louise"—Anthony's Wanderings, and a Costume Play

Miss Rita Thom, as Columbine, and Mrs. Fisher White, as old Dan'l with the Sussex accent, gave an admirable performance of Reginald Arkell's fantasy at the second performance of the Stockpot Club at the Margaret Morris Theatre

Camera portrait by E. O. Hoppé



Sidney Valentine gives more proof of his versatility when he plays Mortimer John, the American, in "Anthony in Wonderland." He is so convincing in his intonation that it is difficult to remember he is an Englishman

THE Stockpot Club gave its second performance on Sunday the 4th February. The programme was more happily chosen than the first. It included Reginald Arkell's charming fantasy, "Columbine." Two playlets by Strindberg followed, the cast of both being entirely feminine. Schnitzler's "Anatol" came at the end.

"The Stronger Woman," by August Strindberg, is a curiously human study of feminine psychology; the whole subtle action with its dramatic developments lying in the hands of one woman. She enters a café, and there finds a friend with whom she stops to talk. The friend sits silent; her enigmatic smile becoming more eloquent than the feverish soliloguy of her companion. Such as called with a companion. sits silent; her enigmatic smile becoming more eloquent than the feverish soliloquy of her companion. Such a soliloquy, in which the depths of feminine vanity, pride, jealousy, and sensitive suspicion are laid bare to the scornful eyes of the other woman, who never gives herself away. Though quite short, this little play is crammed with emotion, and brings a clear vision to mind of the lives of the two women, and of the perfidy of the absent man, who is the lover of both. the absent man, who is the lover of both.



Camera portrait by E. O. Hoppé

Miss Winifred Barnes has just made a successful debut in legitimate comedy. She is playing the little Aloney in Charles Hawtrey's new production at the Prince of Wales's Theatre, and she looks charming in her cow-boy's dress

Strindberg never wastes time in getting to the heart of things. He starts at the very hub of human feelings and seldom moves from it. This keenness for truth and his instinct for probing the heart's hidden sentiment, makes even his slightest plays intensely interesting to those who accept life and find it worth while in all its phases.

The very difficult part of the weaker woman who talked was played by Margaret Omar. As that uncontrolled, temperamental creature, she seemed a little stiff and heavy, as though she were walking on new ground. Christine Silver sat there as enigmatic and as sphinxlike as you please, with malice, scorn, and amusement obviously chasing across her pretty, pointed features.

"Methody Leav" is a sordid little.

pretty, pointed features.
"Motherly Love" is a sordid little play, full of unkind bitter cynicism. It pray, rull of unkind bitter cynicism. It suffers a good deal in the translation. Incz Bensuzau gave an admirable performance of the mother, an elderly woman, clinging to the last vestiges of good looks and her reputation as a gay beauty, ruining the existence of her daughter by her selfishness and her mode of living, and yet hoping, with an absurd naïveté,



ograph by Arbuthnot

that no one would have the heart to MissMiriamLewis inform the girl of what her mother really in the "Aristowas. Miss Bensuzan showed much huden crat" takes the part was. Miss Bensuzan showed much hu-mour in the way she mimicked the common accent, movements, and mouthings of the calculating and depraved woman. "Columbine" as a fairy visitor to the Berkshire Downs makes a new and de-

lightful inmate of that half-dream world where harlequins and pierrots continue as always to love and fight and languish and moan. Miss Rita Thom's Columbine is very personal and alluring. Her little pattering footsteps, the ridiculous movements of her pointed fingers and pursed lips, all make her a being one would be delighted to meet at dusk on the Downs. She has a little cold, unturned note at the end of her sentences, which seems just the way in which a fairy person might talk, if one had any possible chance of finding out.

"LOUISE" AT THE ALDWYCH

The lovers of Charpentier's "Louise" should be so glad to have her amongst them in London that they will surely them in London that they will surely not be captious as to whether she plays in French or in English. The translation has been well arranged, and it is only at certain moments that it becomes obvious and aggressive, notably at the supper table in the first act, when the homely remarks ring out too clearly, and in Louise's agitated outburst at the end, just before she flies terror-stricken from her angry father. It is also a little disconcerting to hear a hissing sibilant at the end of "Paris," when that lovely city is being apostrophised in song. at the end of "Paris," when that lovely city is being apostrophised in song. However, such small discrepancies are wholly insufficient to dim the delight of again listening to the opera in its entirety. It is tantalizing to hear isolated songs or choruses detached from their context, especially in the case of "Louise," which is like a pattern woven in one piece without seam or join; even its most beautiful melodies gain tremendously in being heard in their proper sequence. beautiful melodies gain tremendously in being heard in their proper sequence. As an opera "Louise" stands apart. It is so frankly realistic and natural in its setting that it seems like an unadorned young and sensitive person who has strayed, by some happy chance for us, into the traditional opera world, which is usually muffled up in stage interest and impedimenta. Though the plot is sufficiently prosaic, it is redeemed from the ordinary and raised to romance by the exquisite love melody which develops and diverges throughout the opera. Also by the delightfully unexpected small things that happen, and the way the characters have of singing off the stage

of the maid Toinan, though daughter of a Re-publican, is de-voted to her Royalist master

Miss Joan Vivian Rees is taking the lead in many of the plays which are being produced by the Stockpot Club. As Mimi in Schnitzler's "Anatol" she was flippantly gay at the farewell supper, with a fine little touch of malice at the end

or letting their voices die away in a few exquisite cadences as they depart down the wings. Louise does this several times, and so, of course, does the rag-picker in his famous "complainte," one of the rare gens of modern opera

of the rare gems of modern opera.

The whole performance is staged with skill and care, and runs swiftly and agreeably from start to finish. The scene of the workers chattering and singing together on a sunny morning is charmingly fresh and vivacious, and full of the atmosphera of Paris are the stage of the stage of Paris and vivacious, and full of the atmosphera of Paris are staget for the stage of the stage of Paris are the stage of Paris are staged for the stage of fresh and vivacious, and full of the atmosphere of Paris, except for the youngest work-girl, who, though very entertaining in herself, is a figure that surely would never be seen out of London. Mlle. Miriam Licette, with her beautiful full-toned voice, makes a brooding and passionate Louise; but in the last act, to some tastes, she makes her longing for the whirl and excitement of life a little too breathless and strained—the vision of delight that she calls up lacks the subtle charm of unknown adventure, and in her final flight down the dark passage, there is final flight down the dark passage, there is no sense of mystery as to what or where

"ANTHONY IN WONDERLAND"

Charles Hawtrey alias Anthony Silver-street is wholly irresistible in his wander-ings in and out of "Wonderland" at the Prince of Wales's Theatre. There is

Madame Miriam Licette, who has made such a success of the rôle of "Louise" in Charpentier's opera at the Aldwych. The difficulties of this elusive part have been doubled by its translation into English, but Madame Licette has overcome them, and the opera loses very little atmosphere by its change of tonette

something about the man that makes every part he plays appear to have been written specially for him, and yet he alwritten specially for him, and yet lie always remains intensely himself. His juvenile and irresponsible attitude to the world in general, and his inimitable drawl make up half his mirth-provoking drawl make up half his mirth-provoking charm. The drawl in question has a fine foil just now in Mr. Sidney Valentine's amazing accent. It is incredible to think that this actor is really an Englishman, so completely has he caught and absorbed the American intonation. Those who remember his playing of the husband in "Madame X" and in "The fr" will have it borne in upon them afresh what a finely versatile actor he is. afresh what a finely versatile actor he is.
"Anthony" is certainly a play of surprises, and the surprises continue until

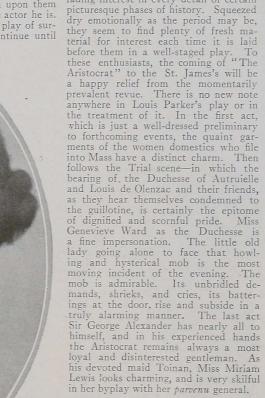
the last word before the curtain falls, and ere that happens many entertaining situations arise; one of the most amusing points of the play being the ludicrous contrast of the transport men and the band invading the temporary precincts of cinema-land, otherwise Gulch Dike Creek. This is Miss Winifred Barnes's first venture into true comedy, and she plays

venture into true comedy, and she plays the blue-eyed "Aloney" both amiably and gracefully.

"THE ARISTOCRAT"

There are people who have an unfading interest in every detail of certain picturesque phases of history. Squeezed dry emotionally as the period may be, in her byplay with her parvenu general.

Photograph by Howe





Photograph by Hugh Cecil

THE VOGUE FOR THE TWO-COLOUR SCHEME IS
HERE APPARENT. ORIGINALITY AND PRACTICABILITY COMBINE TO FORM SUITS THAT WILL MOST
ASSUREDLY NEVER LOOK THE WORSE FOR WEAR

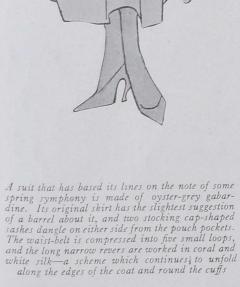
SUITS FROM MAISON ARTHUR

Just a crown of white tagal straw and a turban swathe of black velvet, and you have a smart hat which may seem purely decorative, bit it is most practical as well, as it clings close in a spring wind, shades the eyes from unforeseen bursts of sunshine, and at the same time, to say nothing of enhancing bright eyes, is a fresh and delightful adjunct to a new spring suit

HAT FROM REVILLE AND ROSSITER



The two-coloured suit has put in a welcome and seasonable appearance this spring. Here is a well-cut example in gabardine, which is carried out in rich shades of fawn and chestnut-brown. The skirt follows suit with the coat, and reserves its upper half for the lighter tone. The brown belt ends its circular career with an arrow-head ornament. Both coat and skirt are cut on business-like lines sure to appeal to the practical woman





A SHINING LIGHT AND A RISING STAR IN THE PARISIAN THEATRICAL WORLD. MLLE. MADELEINE LELY, PLAYING IN "LA VEILLE D'ARMES," HAS SCORED ANOTHER SUCCESS, AND MME. HUGUETTE DUFLOS, THE PRETTY WIFE OF RAPHAEL DUFLOS, BELONGS TO THE COMÉDIE FRANÇAISE, WHO AND HAS LATELY BEEN DOING CINEMA WORK





Photograph by Henri Manuel

Mlle. Madeleine Lely is one of the best dressed actresses in Paris. She is never in a hurry to follow the exaggerated caprices of fashion, and her clothes are always very personal. She considers her own grace of bearing when she chooses them, and invariably her appearance strikes a note of ease, restraint, and distinction which is most attractive. She is playing at the present moment in "La Veille d'Armes," by Claude Farrese and Lucien Nepoty. She has acted a great deal with Lucien Guitry, and about two years ago she scored a special success in "La Belle Aventure," where she played with Capellini, and later with Rosenberg. Her acting in that charming play in which she eloped with her cousin before her marriage with somebody else was full of subtlety and finish. Her gown in the above photograph is by Martial et Armand. She wears it in "La Dame aux Camélias." Mlle. Lely has very beautiful hands, so fine and sensitive that they seem to take as important a part in her acting as her voice itself

Mme. Huguette Duflos is a member of the Comédie Française, but like many of her colleagues she has forsaken the legitimate stage—nd has turned her attention to the cinema. She has recently acted in a film play, and it is reported that she is one of the future stars of the cinema—not a small achievement in these days when moving pictures have taken it upon themselves to show the way the world goes round. The transition of her talent will be Paris's gain, for in the future her acting will be enjoyed by the multitude. The wife of Raphael Duflos, she is young, and has gained the reputation of being pretty in a City of Beautiful Women. Surely she fills many expectations in this gown of celestial blue taffeta with its graceful rows of scalloped flounces. The bronze velvet belt makes a pretty contrast, and the posy at her waist lies secure in the knowledge that it is a real "finishing touch" Mme. Huguette Duflos is a member of the Comédie Française, but like many of her col-



This Lanvin three-piece suit of white serge is trimmed only with navy blue machine stitching and a patent leather belt. It's a noble woman who can emerge from the coat and keep her temper and her coifure just where they skould be, for it slips over the head, and there is no other means of entrance or exit. The Chanel hat is of ribbon, blue satin on one side and red grosgrain on the other, arranged to show both colours



With its coat, this Dœuillet three-piece suit of purple-embroidered rose jersey achieves the barrel silhouette; without the coat, it's a chemise frock. The Marie Louise hat is of red horsehair braid (horsehair braid happens wherever possible, this spring) and a red wing



This Evelyne Varon hat behaves in a most unusual manner. It is of milan straw, each strand of which is a different colour and the upper brim is faced with Delft blue Georgette crèpe, a strip of which encircles the crown and ties in a long flat bow



Everybody's doing it—the barrel silhouette. Georgette does it a great deal in this frock of oyster white yo-san silk, embroidered a bit in its own colour and finished with a black ribbon tie. The Maria Guy hat of black liséré straw succeeds in doing something different; its crown is covered with loops of black embroidery silk. As for the brim—well, the spring hats either have no brims to speak of, or else they go the very limit

BARREL OUTLINES AND NORMAL WAIST-

LINES ARE SIGNS OF SPRING IN PARIS

AS FOR THE NEW SPRING HATS-BY

THEIR BRIMS YE SHALL KNOW THEM



DAY AND NIGHT ROLL SO QUICKLY BY THAT CHONCHETT DETERMINES TO GIVE US SOME OF HER IDEAS ON THE SUBJECT OF THEIR RAPID PASSING



Not, a little inquiry expresses itself in the upturned tilt of the nose of her who wears this white linen chemise, of texture so fine that it could pass through the needle's eye. She wants to know exactly how and why its black bands stretch themselves out in the way they do, and why a pink bow should have set itself as the central attraction. But such a chemise forbids curiosity by the very reason of its perfection

She was anxious to achieve the effect of a black and white study, and so sure was she of her own satiny skin, that she found herself a chemise of black voile de soie. But rose-pink, blue, and green had very vivid ideas about the subject, and dotted themselves brightly over the chemise, allowing, however, the finishing touch to be supplied by a ltttle Quaker-like bow

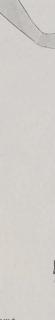
Out of all due deference to Zeppelins or any stray spirits that may be hovering overhead she only takes a candle to light her to bed, but really is ready to meet either friend or foe in her dainty nightgown of rosepink crêpe de Chine. Its narrow bodice is of filmy white net, and two of its outstanding characteristics are the buckles which do their full share of work in helping to support the fullness of its gathers

Dame Fashion has elected to lengthen our skirts, and, to avoid that bugbear monotony, to reduce our lingerie at both extremes. Hence, Paris whispers of the increased importance of mules, of the pronounced décolletage, and of the absence of sleeves. This particular nightgown, though provided with the necessary shoulder straps can, in addition, boast of two little net frills which, combined with bands of tucked net, complete the diminutive sleeve. The tiny yoke is also of tucked net, and pink voile de soie forms the basis of the nightgown



LONDON, DULL AND TIRED, WEATHER WORN
AND WAR HARASSED, OPENS ITS NURSERY
DOORS AND FINDS THE SMALL INMATES CLAD
IN SUCH DELICATE COLOURS THAT THEY
LOOK LIKE CLUSTERS OF DAINTY FLOWERS

MODELS FROM WENDY



When you have reached that dignified age when romping around the nursery proves the most irresistible and fascinating form of exercise, you don a costume that will not suffer greatly from its frequent contact with the floor. The wearer of the above "suit" prefers grey linen for economic reasons. The eight buttons down the front are white, and the tassel and cross-over ribbons are black by contrast. The little blouse within is of white lawn



Although one's nursery may be ever so sunny, sometimes a yellow linen frock abetted by its wearer's happy temperament will be just the brightest bit of sunshine in the room. Irreproachable of superfluous fastenings and notable for its fullness, the front of this small maiden's gown is smocked in red, lavender, and green, divided by two rows of crochet buttons. French knots dot themselves harmoniously around the yoke and hem of the frock



Young men invariably find that in everyday life they are lost without a couple of good pockets close at hand. So they inserted two deep ones in this mandarin's pinafore, that in colour and cut flavours of the far East. It is made of orange washing silk that defies the rapid ravages of the wash-tub. The embroidered yoke is encased with a border of brown silk. The pocket tassels, so important, are of orange silk and are suspended by bright red beads

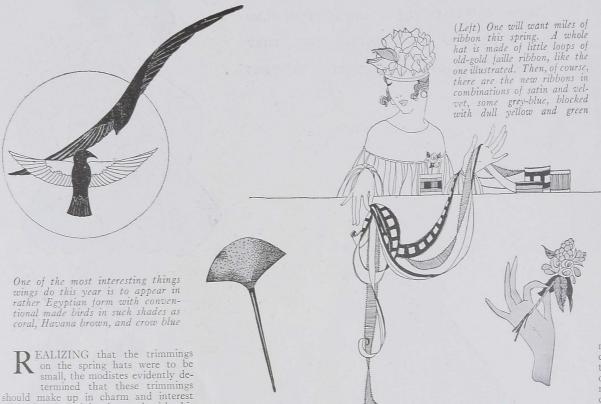
With happy disregard of fashion's frivolous ways, she wears a pinafore on which China has impressed a light and simple finger-tip. Of lemon-yellow linen, it has the unsurpassable finish of black embroidery, interspersed at the lyoke with threads of red and green and yellow. A bright-hued festoon of similar colouring adorns the front of the frock. Last, but not least, she wears a Chinese cap of black satin so like the real thing that any mandarin might be proud to own it



All nursery inmates are in favour of a "reformed" play costume that has something of the charm of a real man's suit, and is arranged so that one can jump and climb without restraint. And when the costume happens to have been made in a really delightful shade of blue linen with two files of pink buttons—well, the vote is all for it. The little blouse rising above the tunic is made of fine white gossamer lawn that is studded with French knots in pink and blue



MAGPIE COLLECTION of HAT TRIMMINGS



REALIZING that the trimmings on the spring hats were to be small, the modistes evidently determined that these trimmings should make up in charm and interest what they lacked in size, and with this idea in view many amusing and highly effective bits of ornamentation have been devised. The trimmings on the new hats will not, as a rule, alter the silhouette; they will rather serve to emphasize some particularly smart or graceful line.

HAT ORNAMENTS OF WOOD

Most interesting, perhaps, because newest, are the trimmings of wood which one notes on the spring models. Some of these are of beautifully carved French wood, of gaily coloured unfinished wood, or of beautifully tinted, soft-toned Japanese wood. Sports hats will sometimes have as their only ornamentation strings of wooden beads, such as those pictured at the lower right on this page, tinted soft blues, purples, and yellows, terra cotta, and dull green. To match the chains there are single wooden drops of about the same size as the beads in the chain, which are about an inch or three-quarters of an inch long. In the middle of this sketch is shown a hatband of Japanese fibre wood in strips of soft green, blue, and brown. The more ornate hatband is of leather, for hand-tooled leather is another new and effective millinery trimming. This band

more ornate hatband is of leather, for hand-tooled leather is another new and effective millinery trimming. This band is in shades of green, red, blue, brown, and purple.

Another leather ornament is shown at the left in the sketch at the upper right of this page. The fan proper is of mottled blue leather, the twisted ridges are of dull blue and red leather, and at the ends are wooden beads in yellow, red, green, and blue. The oval at the bottom is of red and blue leather. More delicate and adapted for a more formal hat, is the triangular ornament at the right, which is made of tiny opaque seed beads in soft tones of terra cotta, pink, yellow, and green combined with white. The fringe matches the ornament in colour, and at the front there are three flat white beads with bright blue the front there are three flat white beads with bright blue marking. Ornaments which suggest a bit of mosaic, as does this one, are very smart. Another expression of this idea

That smart combination of cut steel and jet takes an interesting form in this hat ornament

For no reason at all, windmills of red and violet velvet were chosen as decoration to be stitched on this hat of deep green linen, dyed grey-violet at the border



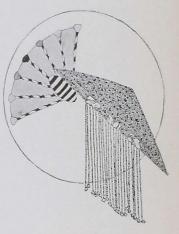
Visca lamé straw makes the tiny nosegays of bright shining flowers which are

(Above) Flat pieces of cut-jet and a fringe of cut steel beads will fill an aching void on many a new spring hat

(Below) Afternoon hats will do much with jet; the lower ornament has strips of jet in the middle, and iridescent bu-gles around them. The other is two sharp points of jet with a fan-shaped base of beads



(Above) Reminiscent of kindergarten days are wooden beads for hat trimming. There are also bands of strips of coloured wood, and others of hand-100led coloured leather



Blue leather is used to form the fan-shaped ornament, and twists of blue and red leather and wooden beads ornament it. The triangular orna-ment is of beads with fringe to match

may be seen in the flat buckle for a may be seen in the flat buckle for a child's hat (all the new trimmings, by the way, are flat) pictured in the middle of page 70 It is made entirely of minute seed beads. The background is dark blue with a rim of very dull red at the edge, the elephant is grey, outlined in a slightly darker tone, and the blanket is of green, blue, and red beads.

JET FOR AFTERNOON WEAR

Jet ornaments will be much used on afternoon hats. That in the upper sketch of the group in the middle at the bottom of this page, consists of two sharply pointed ends of solid jet, set in a fanshaped base resembling mosaic. The lower ornament is of iridescent bugles with strips of gracefully cut jet at the centre. Combinations of jet and steel are effective and assume many very graceful forms, one of which is sketched at the front of the hat in the middle drawing on this page. The upper part of this ornament is made of flat pieces of cut jet and the lower part and fringe of finely cut steel beads. The top of the jet spike pictured second from the left at the top of this page is of steel

the top of this page is of steel beads set in a sort of mosaic.

WHAT FEATHERS AND RIBBONS WILL BE DOING

Of feathers, the smartest will be ostrich, fashioned into deli-cately fine ornaments, such as

be ostrich, fashioned into delicately fine ornaments, such as clusters of tiny flowers or fruit. Wings, too, will be used in graceful variety of line; at the upper left on this page the top sketch shows long narrow wings of flat crow blue feathers. The body of the bird below is of flat Havana brown feathers, and the widely spread wings of brilliant cerise.

Ribbon has been most successfully employed upon some of the new models and at times whole hats are made of it, as in the case of the little Lucie Hamar hat sketched in the middle at the top of this page. This entire hat was made of an old-gold faille ribbon. Plain faille ribbon sometimes has a very fine loop edge, as in the case of that pictured at the extreme right of the same sketch. The ribbon pictured in the bolt next to the faille ribbon has a grey-blue silk ground with large blocks of soft dull yellow (Continued on page 70)

THE THÉÂTRE DES ALLIÉS at the COURT THEATRE

"La Petite Chocolatière"

THE Théâtre des Alliés is important at this moment, apart from its artistic achievements, as a proof of the reciprocal interest felt by the two capitals in all that concerns their mutual theatrical life. It is under the direction of Maurice T. Froyez, and the directeurs artistique are J. C. de Chassaigne and J. T. Grein. Its first matinée will be given at the Court Theatre on Thursday, February 22nd, the play selected being "La Petite Chocolatière," in which Mlle. Gina Palerme will play the leading part of Benjamine. All her admirers are most interested in this event, as it will be her first appearance in comedy; and though her accent in English is more than attractive, it will be from another point of view that one will see her playing seriously in her own tongue. No one who has had the privilege of seeing her can doubt that she will present the little Chocolatière as a very beautiful and charming person. Mlle. Lucienne Dervyle, with Miss Helen Morris and many others, are to support her in the cast, and M. André Randall, who is running a successful part at the Adelphi, is playing the principal man. Other comedies which will subsequently appear are "Miquette et Sa Mère," with Mlle. Regine Flory, and "Le Petit Café," in which i Miss Teddie Gerard will appear as an American.

Camera portrait by E. O. Hoppé



Mlle. Lucienne Dervyle, who has been having a very long run as the Commissionaire in "High Jinks," is now to take part in the first production of the Théâtre des Alliés

Mlle. Gina Palerme, by courtesy of Mr. Alfred Butt, is to be seen for the first time in comedy at the Court Theatre on Thursday, February 22nd. She will take the leading part of Benjamine in "La Petite Chocolatière," otherwise known as "Tantalizing Tommy." Her many friends are looking forward with much interest to hearing her play in her own language, though, of course, her pretty French accent, when she talks English, is not the least of her charms

At a subsequent matinée of the Théâtre des Alliés, Miss Teddie Gerard will appear as an American with Monsieur Tessier in "Le Petit Café." Both she and Mlle. Palerme are to be congratulated on their energy, as they appear nightly in Mr. Butt's revue "Vanity Fair" at the Palace

Three photographs by Arbuthnot.



Miss Helen Morris, who is to support Mlle. Gina Palerme in the cast of "La Petite Chocolatière" at the matinée on February 22nd. She plays the French girl, Désirée, in "London Pride," and it will le pleasant to hear more of her convincing accent in a French play





For some months Miss Shirley Kellogg has been one of the shining stars of "Razzle-Dazzle," but now she has transferred now she has transferred her scintillating presence to "Zig-Zag," the new revue at the London Hippodrome. In private life she is the wife of Mr. Albert de Courville, the well-known producer and manager, and the name of her much-loved blue chow is "Woolly"

Mrs. Guy Chetwynd is known to her London audiences as Rosa Lynd, and at present she is appearing in "London Pride," the coster play at Wyndham's Theatre. In it she wears a trailing gown of mawe tulle, and causes much amusement in her rôle of the open-handed, over-enthusiastic benefactress of a military hospital

Photograph by Bertram Park



HERE ARE FOUR STAGE PLAYERS WHO ALWAYS SUCCEED IN STAMPING THE MARK OF THEIR INDIVIDUAL TALENT UPON THE SCENES TO WHICH THEIR FORTUNES LEAD THEM



Miss Muriel Window, who always contrives to give a happy touch to any gay revue in which she casts her lot, has left us quite recently to go to New York, where she will play in vaudeville. She is accompanied by her husband, Mr. Emmet Keene, the actor, who, it will be remembered, won much distinction for himself in "Mr. Manhattan"



Camera portralt by E. O. Hoppé

At one time Miss Diana Wilson was the private secretary to Miss Isadora Duncan, the famous classical dancer, with whom she went to America. But now she has turned upon herself the full gaze of the limelight, having made her first appearance on the stage at the Kingsway Theatre, where that charming grown-up fairy play "A Kiss for Cinderella" brightened for many weeks the grey dull days of winter



(Above) The pleasantest part of this coiffure is that it is not alone the faultless of feature who can entertain thoughts of it; it is becoming to almost every known variety of face. The hair is parted at the side and drawn flat across the front of the head and up into a cluster of soft puffs high at the back. Two shell pins, topped with tiny brilliants set in platinum, are placed where the curls meet the front hair

POSED BY BETTY LEE

(Above) An air of sweet simplicity is just about the best thing some women do, so for them was planned this unsophisticated coiffure. The hair is parted a little to one side, waved in soft loose undulations, and arranged in three puffs, one just back of each ear, and a third low at the back of the head. Shell pins set with diamonds are posed one at each side,—our best coiffures aren't associating with barrettes any more

(Left) This is the way the coiffure at the upper left looks when the lady obligingly looks down, so that we may see the way her hair behaves around her face. As in the coiffure at the upper right, the hair is waved very softly and loosely, so that it is startlingly like a natural wave. Tight marcel waves are extinct, these days

A DIGNIFIED AND FORMAL WAY

TO ARRANGE THE HAIR IS HIGH

A YOUNG AND LESS FORMAL WAY

TO ARRANGE THE HAIR IS LOW

SUITABLE FOR ANY - MAN

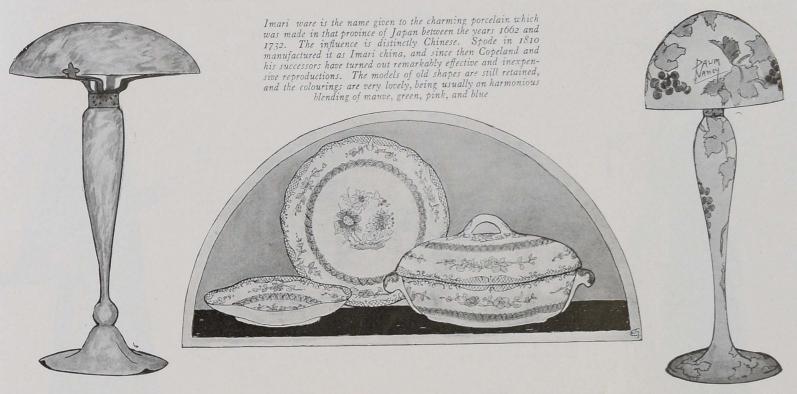


AT HOME

RETAINED

WHO IS

GLASS REFLECTIONS CAUSED by CHINA and SOME



Of all unlikely places in which to find new and charming decorative ideas the firing-line is surely the most unexpected. But it is a fact that this unusual lamp was produced in Nancy by an artist named Daum. Made of opaque yellow glass, it breathes forth a sort of aura of light, as the stem as well as the head is fitted with electricity

CHINA AND GLASS FROM MESSRS. MAPPIN AND WEBB, LTD. Another fragile lamp which comes unshattered from the noisy proximity of big guns. The same principle of diffusing light in the globe and stem is used. The effect of the light shining through the coloured glass is soft and opalescent; a pattern of leaves and grapes clambers on the globe and droops on the

ERAMICS in one or other of their various forms invariably hold an important position in every household, and should receive special care and consideration from the woman who runs her home intelligently, both from the decorative and utilitarian standpoint.

In fact, the importance of china at meal-time closely rivals that of the viands themselves. Woman has become tired of insipid and insignificant designs that may be met with at the house of any of her neighbours. If exquisite and rare china for everyday use is beyond her reach, or if possessing it her thrifty soul disapproves the constant risk of demolition, she demands reproductions of really tion, she demands reproductions of really good pattern and colour. Among the many lovely designs that are now obtainable, Imari ware is well to the fore. The original porcelain was made in Japan from Chipses designs between 160 and from Chinese designs between 1662 and 1722. A native of Imari named Higashishima Tokvzayemon learnt from a Chinaman who visited Nagasaki the method

Proving That The Spirit of Latin Art Remains Unquenched in the Midst of War's Alarms. Glass Which is Made Within Sound of the French Artillery

of painting with vitreous colours upon the glaze, and with the assistance of another potter named Gosv Gombei he succeeded in producing very beautiful porcelain after experiments lasting over several years. It was about this time (1650) that the export to Europe started, business being opened with the Dutch market. In 1810 Spode reproduced some of the many designs which were shipped over, and later Copeland and his successors arranged to make them by hand especially for a West-End house. There is a very distinct charm about this china apart from its artistic value. It holds the aroma of a past century in its

quaintly exotic flowers, and the pattern keeps the fresh and naïve art of that far-off time so well that its fortunate possessor is not likely to be bored or satiated with its daily contact. The colours, which are unfadable, are generally as a prepresent of manyer green. ally an arrangement of mauve, green, pink, and blue, so happily blended that they are non-committal in a colour scheme; and ensuring a cheerful and inviting appearance to a well-set table, they will not clash with the pre-conceived ideas of the dining-room which becomes their home.

A problem ever present to a sensitive woman is how to light her house to its best advantage. Should her luminous

globe swing high in the air with a screen of some oriental silk, gently diverting anything in the shape of a glare from those who happen to be beneath? Or should she scatter small stars in the form of electric-fitted candles about her room, or concentrate the light in the cosy glow or concentrate the light in the cosy glow of a prettily shaded reading lamp placed low in the room? There are, of course, innumerable ways of manipulating electricity in these days, and everyone may quite easily have the atmosphere she wants in her rooms, as it is an unnoticed fact that lighting is the beginning and very often the end of "atmosphere."

Some new and charming ideas for lamps come from a very unexpected source, practically the firing-line itself. They are manufactured by Daum at Nancy, and are made of opaque glass in

Nancy, and are made of opaque glass in very lovely colours. The most interesting features about these lamps is the fact that they give out a sort of soft glow from tip to toe, the electric wires being fitted into the stems as well as the globes.

(Continued on page 66)



SMART FASHIONS FOR LIMITED INCOMES

One of the necessities this spring will be the afternoon gown that resembles a suit. One of tan gabardine remem-bers that this is not a season for trim-mings, so makes use of self-covered buttons in lieu of things more elabo-rate or more difficult to obtain

OMING frocks cast their silhouettes before them. This year, the early indications point to two separate and distinct silhouettes for the spring. One is straight and slim, a continuation of the one we have just become accustomed to, while the other is the new "barrel" line. This new barrel line is similar to the peg-top silhouette of only two years ago, and it is a most decided change from the billowy effects of last spring. Many smart tailors are most enthusiastic about this barrel line and are exploiting it in suits, coats, and dresses. The barrel effect is cleverly achieved without drapery, stiffening, or unnecessary fullness. It is worked out by darts, inserts, and seams.

THE EVER FAITHFUL TAILORED SUIT

Next in importance to the new silhouette is the length of the coat of the tailored suit. As a matter of fact, Paris says there will be few tailored suits worn this season; separate coats and dresses will be marter. However, the Englishwoman will never desert her faithful tailored suit, and many of them are shown. The coats are in a variety of lengths, and, quite contrary to the usual spring tendency, many of them reach to the knees; but the most popular length is a jacket about sleeve length, and, as the season advances, the very short or Eton jacket (a few models of which have already been shown) may grow in favour.

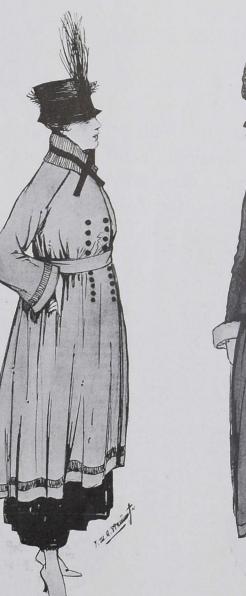
shown) may grow in favour. Tan, grey, and navy blue seem to hold their own in spring colours, while the vari-

If Your Spring Suit Chooses, It May Counterfeit a Frock, and the Straighter Its Lines the Smarter

ety of materials from which to make one's choice is so wide that one cannot be other than satisfied. Fine serge, gabardine, and fancy twills seem to be in greatest demand for the tailored suit. At the upper right on this page is a simple, yet unusual tailored suit. It would be very effective made in slate grey gabardine, with the gilet of white linen crash. The coat is built on box lines, and at each side there is a patch pocket, trimmed with a self-covered button. The high standing collar fastens with two buttons and a loop and is faced with white linen crash. The skirt is straight with a slight fullness at the waist, and has a deep hem which carries out a design of square tabs that appears on the coat. The hat sketched with this suit is one of the newest spring shapes; it is narrow in front, but sweeps wide and high at the back. ety of materials from which to make one's

It is particularly smart in slate grey, but it may also be had in black or brown milan straw, with a feather band of the same shade around the edge of the brim. The suit at the lower right is especially practical for summer; and the outside collar and cuffs of the finest piqué lend a charmingly summers, appearance. The collar and cuffs of the finest piqué lend a charmingly summery appearance. The suit is of navy blue serge with serge-covered buttons, and the straight lines are most becoming to the slim figure. The hat shown with this suit is of blue faille silk; it is a small mushroom shape with two rabbit ears of blue silk. The top of the hat and the ears are trimmed with narrow straw braid in a lovely shade of scarlet and the narrow brim is faced with scarlet silk.

The afternoon dress, especially the one that closely resembles a suit, will be one of the great necessities in every wom-



Some of the smartest top-coats this season may be copied by a clever dressmaker. This coat of olive green cloth allows itself trimming in stitching of natural wood colour



For those whose springtime fancy invariably turns to thoughts of blue serge. Finest pique collar and cuffs give a summery touch, and a scarlet hat seems almost inevitable



Many a woman's spring would be ruined without her faithful tailored suit, and many a woman should find a strong appeal in slate grey gabardine with a white linen crash west to add that fresh and charming summery touch which is so becoming

an's wardrobe this spring, and the one shown at the upper left is a worthy example of the spring mode. It is of deep tan gabardine with a panel-front of the same material, although an entirely different effect is gained by running the material cross-wise; this clever use of the same material used different ways to give different effects will be much in evidence this spring. The only trimming is supplied by buttons covered with tan gabardine. Narrow batiste collar and cuffs finish the neck and sleeves. One of the new, large, drooping sailors is sketched with this frock. It may be had in black or white satin straw—that new straw which resembles milan—and it is trimmed around the crown with rows of made ostrich strands.

A STITCH IN TIME MAY TRIM A SUIT

Stitching in cotton, silk, or wool forms a great part of the trimming on many of the early importations of suits and coats, and it takes an unusual form in the smart top-coat sketched at the lower left. This coat is simple enough to be copied by any dressmaker, and it would be charming in olive green suède cloth trimmed with stitching in embroidery silk in the neutral tone of unfinished wood. To carry out the scheme, the buttons would look well if made of natural polished wood. A smart tailored hat of black liséré straw faced with white milan straw is shown with this coat. A narrow band of black goose feathers encircles the crown and ends in a high fancy at the front.

ATTERN SERVIC E OGUE P



Chemise Dress and Chemise Blouse Continue to Charm Beholders; Such Skirts As Are Not Narrow Agree to Appear Narrow

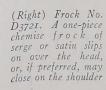
THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

ROLLS HOUSE, BREAM'S BUILDINGS, LONDON, E.C.



Waist No. D3708; skirt No. D3709. Over a straight satin underdress is worn a one-piece chiffon chemise blouse cut kimono style





Frock No. D3720. The front and back sections of this one-piece frock are cut in one with the shaped pockets at either side

(Left) Frock No. D3696. A one-piece dress of unusual appearance, may be made of serge, with the pockets and giralle cut in one disco dle cut in one piece

(Left) Frock No. D3718. The surplice collar and hip pockets are features of this one-piece frock; satin or soft crêpe is suitable



Blouse No. C3602. It is cut in two pieces and its pocket and girdle are beaded; it has a collar that is high or low as desired, or half low and half high as shown

Blouse No. C3586. One may enliven a three-piece blouse by combining two contrasting colours or materials, like blue and white batiste

Blouse No. C3664. (Above) One may button it behind or before, this blouse with pointed collar and cuffs; either batiste or tub satin would be suitable





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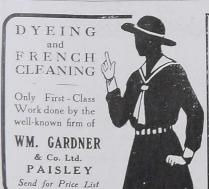
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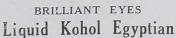
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AS SURELY AS THE SPRING COMES ROUND AGAIN SO DO
THE NEW "SEVERN" HATS, WELCOMED BY THE COUNTRY
LOVERS WHO APPRECIATE SO WELL THEIR COMFORT,
LIGHTNESS, AND EXQUISITE CHARM OF COLOUR



Some of this season's hats seem to have built themselves up entirely on thoughts of green fields and primrose lanes. The crown of this one is of bottle-green, bound with a ribbon of self-same colour ending in a fluttering bow. The narrow brim that has taken upon itself the responsibility of an upward tilt is primrose yellow on the underside. It is made of pedal tagal



This hat decided that an extensive brim was a fore-thought of future sunny days. But some clever milliner, well in the know of fashion's latest mood, turned it slightly upwards and then gradually let it go its own way. Of soft uncrushable beige pedal tagal, the crown reigns lightly over a brim blue on the underside, and a narrow beige ribbon unites them both



A hat that is made of a fancy woven tagal, prepared by a special process, does not mind being turned down if necessary, but prefers a brim that is tilted on the horizontal plane of a French sailor. Its crown is deep jade green—perhaps for luck—but it is underlined in a soft tone of oyster-grey that will cast becoming shadows over some fair face

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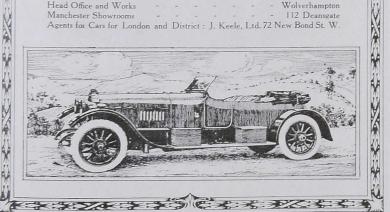
The BEST SALESMAN SUNBEAM ever had

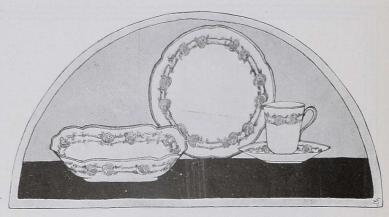
was this gigantic war. It has proved to be a war of inventions and machinery, in which the internal combustion engine has established, absolutely, the scientific soundness of its principle, and the wonderful efficiency and adaptability of its use. It has also proved the marked supremacy of Sunbeam Motor Cars as well as

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The yeoman service which they have rendered, and are rendering still, on all fronts will prove to be the greatest salesman Sunbeam ever had.

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A breakfast-set wreathed with yellow garlands instead of familiar rose-pink is a welcome sight on these early spring mornings, which are usually grey. Yellow as a colour has such a cheerful personality that the wise woman will always have it to hand embodied in

REFLECTIONS CAUSED SOME 6y CHINA GLASS and

(Continued from page 59)

For decorative purposes black wedg-wood is valuable. These bowls and vases are copies of the old Wedgwood design, and are charming in themselves as ornamental accents in rooms full of colour, or as the flower-holders in a scheme of table decoration they are equally effective. With their dull surface of cpaque black, and an occasional bouquet of white and green flowers, they make a most pleasant resting-place for apprecia-

She with the flair for what is fitting and pleasing knows quite well that

×

V

V

NA.

The effect of the light is very gentle and diffuse, and also becoming to those unfortunates who are not in their pristine youth. What may be taken for a flower vase in the day, with a tiny click of the switch transforms itself at night into a glowing opalescent arrangement of mauve and violet, patterned with tall irises and dark green leaves.

For decorative purposes black wedgenerated as foggy morning in town has to be so presented and arranged that it will persuade the reluctant lately-risen that life may possibly still hold something of interest, despite all appearances to the contrary. So she sets about achieving the desired effect by serving her daintily cooked, tempting breakfast, her hot coffee, and her crisp rolls in porce-lain or pottery vessels of good design and lain or pottery vessels of good design and gay colour. Of all colours yellow is the most puissant in its capacity for surmounting the evil moral effect of a gloomy and grimy day. No one in normal health could resist the attractive air of a little table set with protless ching wreathed could resist the attractive air of a little table set with spotless china, wreathed with garlands of bright yellow flowers and green leaves, a most refreshing de-sign after the too familiar sprays and festoons of roses. Anyway, rose-pink as a colour hasn't the capacity for "singing" in the face of gloom like cheery, flaunting yellow

dark leaves on mauve glass

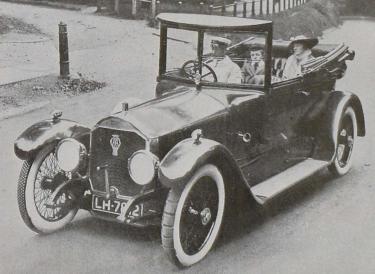




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THAT red lustrous look of the hair results only from strong healthy roots, sound circulation and so many other factors which are a life-study.

Miss Boundford, the recognized authority and London's greatest hair specialist, will be pleased to give Vogue readers the benefit of her experience in this direction.

MISS BOUNDFORD 22 MADDOX STREET REGENT STREET W







The charming person above once belonged to the ranks of those unfortunates who cannot do their own hair to advantage. One day she purchased a transformation and appeared thus. The moral of this is—go and do likewise!

THE ARTISTIC POSTICHE-A WAY OUT FOR THE WOMAN WHO

NEVER COULD DO HER OWN HAIR-THE PERMANENT WAVE, IN

THE HANDS OF THE MAISON EUGENE, ASSURES ITS WEARER

TRANQUILLITY OF MIND AS WELL AS SMOOTH AND SUPPLE LOCKS

The pensive maiden to the right is revelling in the tranquillity of mind attendant on her permanent wave. Note the silky smooth-ness of her locks, the result of a process by which—but no, we mustn't tell. Suffice at to say that the fear of excessive crimps or dryness no more exists





A satisfactory transformation of grey hair is always the most difficult thing to find, and any coiffeur who is successful in this line is a boon to a large number of women. When added to this he has a bright particular flair for grey hair that will wave and retain its wove he becomes a godsend

ROL



"Virol built up his strength."

161, Cambridge Road,

time made considerable weight and was altogether brighter Dear Sirs,

My baby seemed to be quite healthy at birth, but being unable to feed him I tried different foods at various times. At first he appeared to be making progress, but after a few months it became evident he was wasting, and I was advised to try Virol. He soon began to pull round, and in a short try Virol. He soon began to pull round, and in a short food for baby.

Seven Kings, Essex. This satisfactory progress has continued, thanks to Virol, which has built up his strength, making him a splendidly sturdy little fellow. In view of the gratifying results obtained, I do not hesitate to recommend Virol whenever the question arises of the best alternative food for baby.

Yours truly, G. C. COLEMAN.

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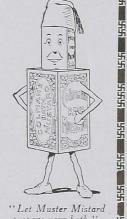
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Write for F.



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prepare your bath.

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No hard substances or draughts to mar Baby's comfort. Easily Washable. No parts to Rust. Packs small for travelling. (Weight 91bs.)

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We are being introduced to a visca lamé straw, which is not straw at all, but an artificial silk



Although femininity may be prejudiced by the name, "caterpillar" braid is really very charming

A COLLECTION of HAT TRIMMING

(Continued from page 54)

Any small person would readily agree that to wear this beaded elephant on her hat would be one of the "pleasantest things that ever a child could do"

and green velvet on it. The striped ribbon has a ground in a soft sand tone on which there are two velvet stripes in two tones of beige. The ribbon on the bolt which is not unrolled is of heavy white satin with cerise velvet squares and stripings of cerise upon it.

A new type of shiny black braid will

be used on more than a few models. It is not un-like the ciré braid of past seasons, but not so highly glazed, and this season it is called varnished or lacquered braid. It is especially suited for use as an

embroidery, not flat side down, but on edge. Embroidery in all forms will be smart, particularly a delicate outline embroi-dery which lies like a tracery upon the surface of the hat. This embroidery is done by machine, but so exquisitely and finely done that it forms a cost-

done that it forms a costly type of ornamentation.

An edge of white embroidery of this kind is used to outline the
red-violet satin wind-mills which are applied to the linen hat at the lower left on
page 54. The foundation of this hat is
leaf-green, dyed at the border to a greyleaf-green, dyed at the border to a greyleaf-green, dyed at the border to a greyleaf-green, dyed at the border to a greyline bat is faced with red-violet

The bat is faced with red-violet with red-vi leaf-green, dyed at the border to a grey-violet. The hat is faced with red-violet satin, and the cord and tassel which fol-low the slant of the oddly Chinese crown are also red-violet. This cord and tassel illustrate the application of ornament emphasize the most interesting line in the hat,—in this case, the slant of the crown. The model is from Valentine About.

LAMÉ STRAW FLOWERS

purple grapes, and green leaves, all are made of this straw. The visca lamé straw, shown in the photograph at the upper left, is not, as a matter of fact, straw at all, but artificial silk which has been subjected to treatment that makes it very brittle. Whole hats are made of this straw, and it is also used as a trimming upon hats of dull flat braid. Caternillar braid

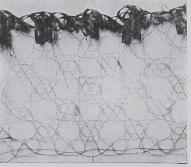
braid. Caterpillar braid, illustrated at the upper right, is also used both as hat material and as trimming. It comes in various forms, but always has ous forms, but always has many little brush-like ends, from which it derives its name. Braids in which wool and felt are combined will be used, especially for sports hats. That illustrated at the top of the lower group on this page is of visca lamé braid combined with wool floss. There will be hair braids, plain or combined floss. There will be hair braids, plain or combined with straw, such as are illustrated at the bottom

COLOURS THAT ARE TO BE SMART

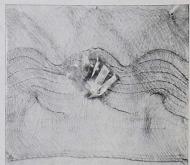
For formal wear coral promises to be very smart, and some of the flat coral ornaments are very good-looking. Havana brown, lighter and a little warmer in tone than "nigger-head" brown, is also to have a vogue. The hats themselves are high, The flowers used will be few and tiny, as a rule; however, there is no absolute mode as to height or shape of hats this made its appearance. Smart and new are the shiny visca lamé straw flowers illustrated second from the right at the top of page 54. Wee red and purple roses,



Visca lamé braid interwoven with wool in soft



A frill of delicate horsehair braid around the crown of a turban is among the things we do this year



Another horsehair and straw braid is very fine and intricately woven and may be had in brilliant colours

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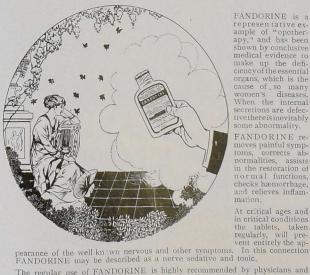
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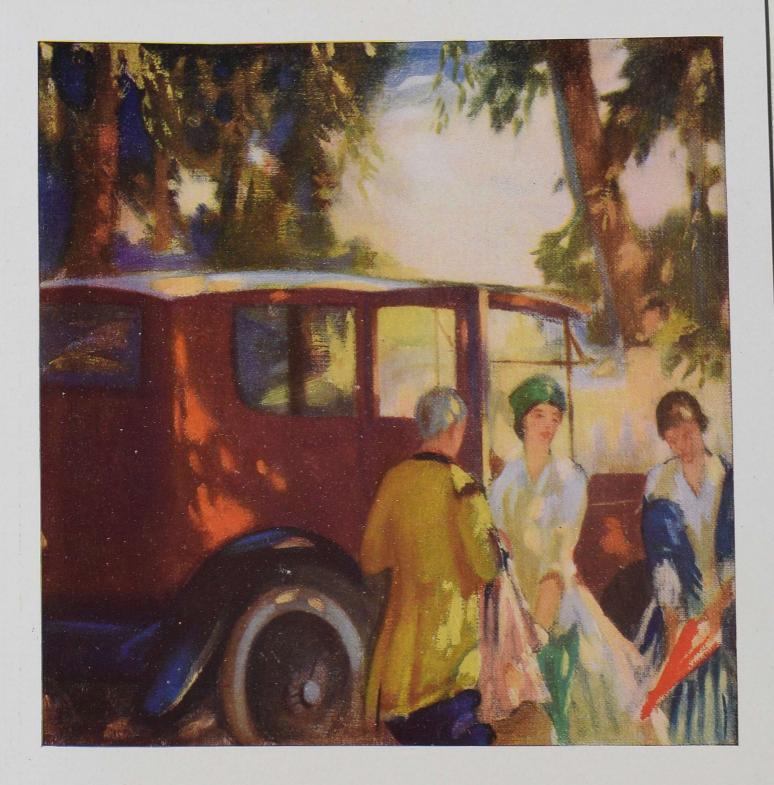
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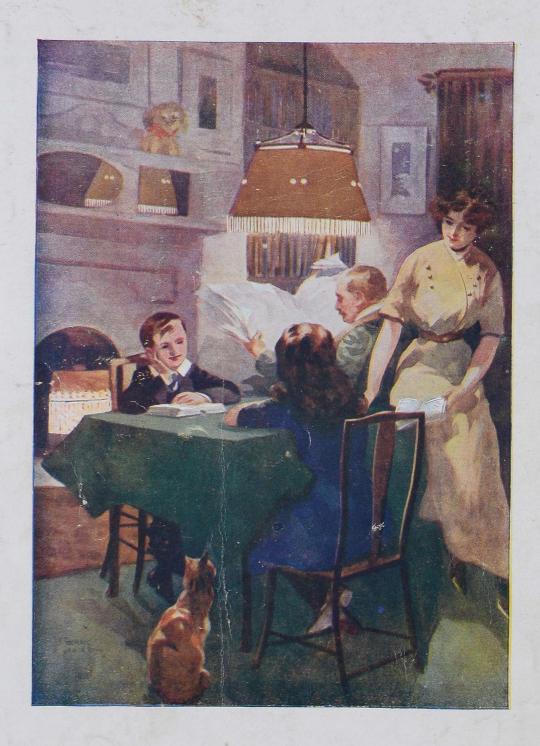
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